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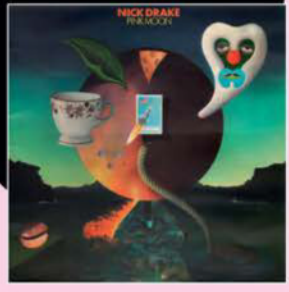

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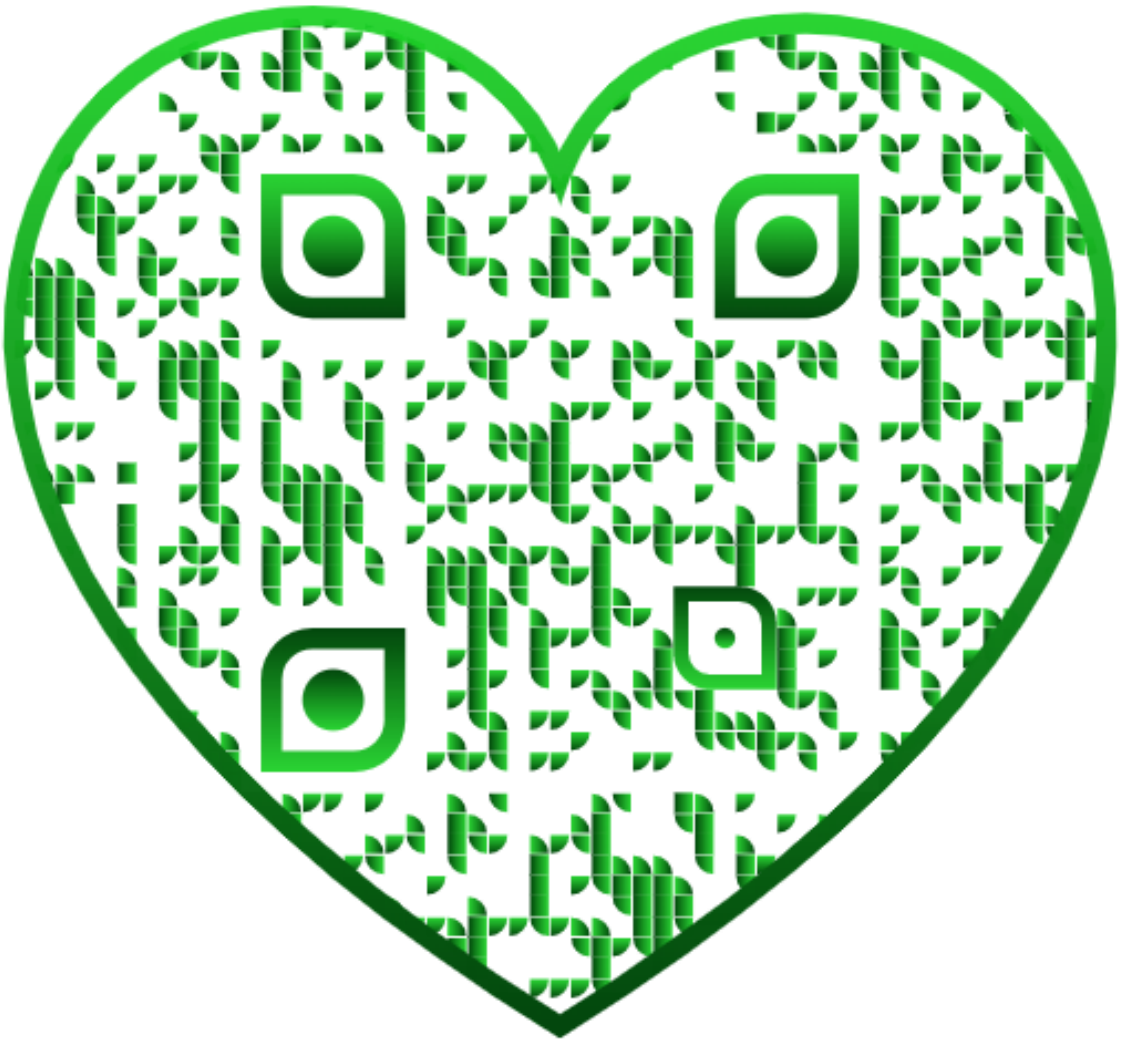
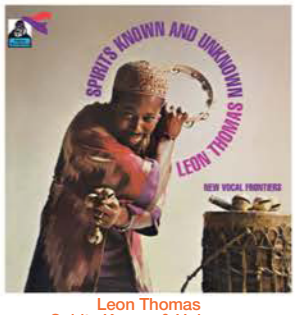


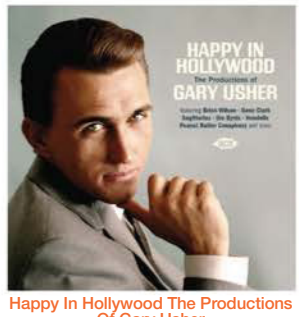
New releases for August 2022

Masterpieces Of Modern Soul Volume 6
CDKEND 512
The tape vaults of US black music producers continue to amaze and enlighten with scintillating soul of the modern era. Two thirds of this volume are previously unheard - but match the other musical gems with their high quality.



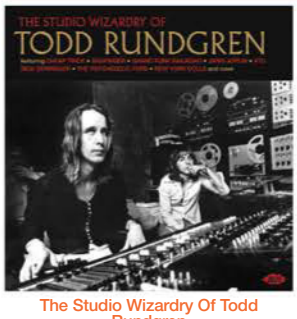
Leon Thomas
Spirits Known & Unknown
HIQLP 090 (LP)/ CDBGPM 262/ Digital
One of the finest expressions of vocal jazz ever recorded, featuring most of Pharoah Sanders' band (including Sanders under the alias Little Rock).

Esther Marrow
Newport News, Virginia
HIQLP 092 (LP)/ CDBGPM 264/ Digital
Esther Marrow's debut album, is a glorious mixture of jazz ballads and more strident groove based tracks. 'Walk Tall', 'Chains Of Love' and 'Money Honey' have all been championed by DJs.

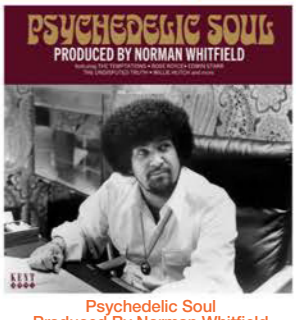


Happy In Hollywood The Productions Of Gary Usher
CDTOP 1621
The first collection to cover the real width and variety of Gary Usher's career. Features his production work with luminaries such as the Byrds, Gene Clark, Curt Boettcher and Brian Wilson, as well as "phantom" group records cut by behind-the-scenes colleagues.

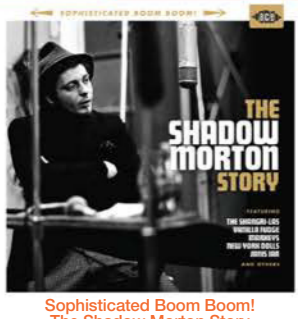
FROM THE VAULTS:



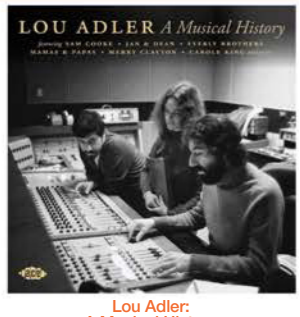
The Studio Wizardry Of Todd Rundgren
CDTOP 1609
When it comes to music, Todd-of-all-trades might be more appropriate than the traditional Jack to signify a man of many talents. Unlike Jack, though, Rundgren is a master of them all.



Psychedelic Soul
Produced By Norman Whitfield
CDTOP 504
One of the most wildly original producers of his age, Norman Whitfield took the Motown sound away from four-to-the-floor towards something more spacious, more atmospheric.

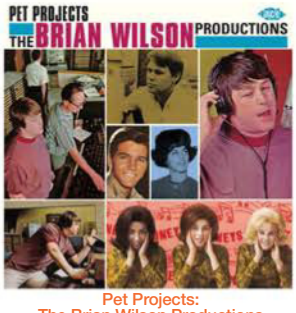


Sophisticated Boom Boom!
The Shadow Morton Story
CDTOP 1369
From 50s doo wop to 70s glam-punk via girl group melodramas and Long Island psychedelia - the unlikely story of enigmatic producer/songwriter George "Shadow" Morton.

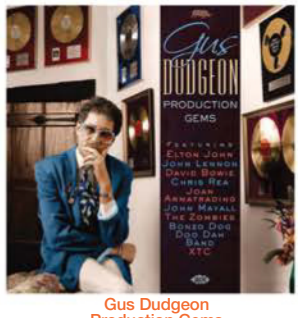


Lou Adler:
A Musical History
CDCHD 1384
Key tracks from the career of record producer, songwriter, publisher, record company founder, film director and all-round music biz mogul Lou Adler, an architect of the California sound.

Listen To The Voices: Sly Stone In The Studio 1965-1970
CDCHD 1255
The incredible and unpredictable Sly Stone showcased on rarities and productions from the most prolific period of his glittering career, including the earliest recordings of the Family Stone.

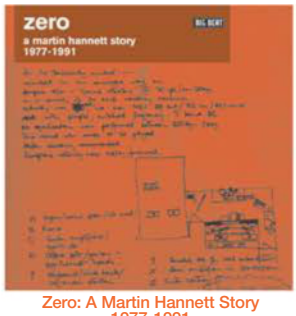


Pet Projects:
The Brian Wilson Productions
CDCHD 851
It's the mid-1960s and the Beach Boys are hotter than a pistol. Brian Wilson's genius can't be contained by his own group and soon he's busy producing other acts on the side. This CD contains his classic outside productions.

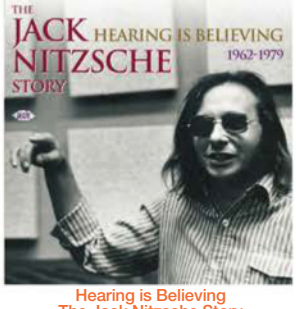


Gus Dudgeon
Production Gems
CDTOP 1592
"Gus Dudgeon crafted the best-sounding records of the 70s. They still resonate extraordinarily to this day, having lost none of their unique technicality and blinding inventiveness, thanks to Gus's sonic brilliance." Bernie Taupin, 2021

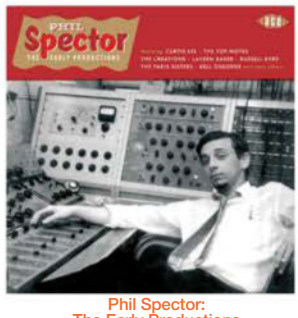
The Godfather's R&B: James Brown's Productions 1962-1967
CDBGPD 194
Between 1960 and 1967 James Brown honed his live revue to become the best ticket in town. For posterity James recorded both his band and singers on some of the finest proto funk R&B records ever. Here are the best of those recording on one CD.



Zero: A Martin Hannett Story 1977-1991
CDWIKD 270
30 years after his death, Martin Hannett remains the highest-profile UK record producer of the punk and post-punk era.

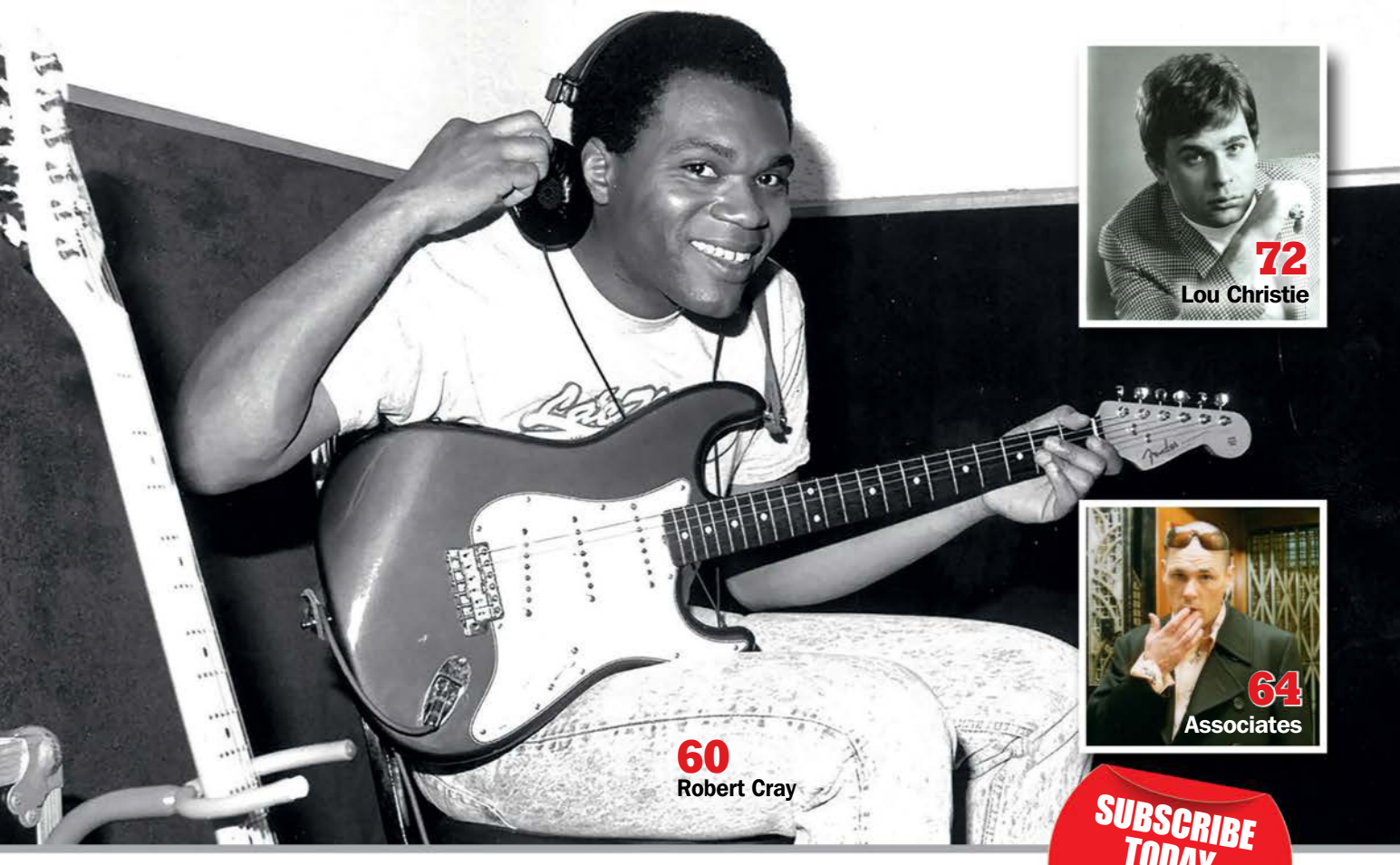


Hearing is Believing
The Jack Nitzsche Story
CDCHD 1030
All-encompassing career overview of maybe the most revered arranger/songwriter/producer in the history of popular music.



Phil Spector:
The Early Productions
CDCHD 1253
The early work of a genius in the making. Where it all began for Phil Spector.

John Cale
Conflict & Catalysis. Productions & Arrangements 1966-2006
CDWIKD 299
Zen and the art of record production, as explored via a score of hand-picked examples from the Welsh maestro's extensive career.



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82 COVER STORY
ISLAND RECORDS
Manager, magus, talent scout, tastemaker, game-changer... since the early 60s Chris Blackwell has helped Island Records bring to our ears an incredible range of legendary acts, from Bob Marley to U2, Eric B & Rakim to Amy Winehouse. He picks out a dozen albums from their back catalogue that forged Island's unique place on the popular music map

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Photos: (Robert Cray) John de Leon; (Lou Christie) Tony Hazzard

Caravan

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7th Floor, Vantage London
Great West Road
London TW8 9AG
Telephone 020 8752 8172

EDITOR **Paul Lester** paul.lester@metropolis.co.uk
Contact Paul about cover stories, features and The Collector.
NEWS EDITOR/STAFF WRITER **Tim Jones** tim.jones@metropolis.co.uk
Contact Tim about news, Talking Heads, RC *Investigates and gigs.*
SPECIAL PROJECTS/BOOKAZINES TEAM *Contact* **Paul Lester**
REVIEWS EDITOR **Niall Doherty** rc.reviews@metropolis.co.uk
Contact Niall about album, book and DVD reviews.
SUB-EDITOR **Johnny Sharp**
EDITORIAL ASSISTANCE **Charles Donovan** rc.content@metropolis.co.uk
Contact Charles about Value Added Facts and Diggin' For Gold.
RARE RECORD PRICE GUIDE **Ian Shirley** ian.shirley@metropolis.co.uk
Contact Ian about Value Added Facts and RRPG.
GROUP ART AND PRODUCTION EDITOR **Val Cutts**
DEPUTY ART AND PRODUCTION EDITOR **Peter Barry**
DESIGNER **Bruno Irace**
ADVERTISING MANAGER **Bill Edwards** bill.edwards@metropolis.co.uk 020 8752 8176
LISTINGS/CLASSIFIED listings@recordcollectormag.com 020 8752 8172
LIVE ADVERTISING **Nick Taylor** nick@alive-advertising.com 07941 715815
MARKETING MANAGER **Kiran Summan** kiran.summan@metropolis.co.uk 020 8752 8126
SUBSCRIPTIONS/STOCKIST MANAGER **Sue Maritz** subscriptions@metropolis.co.uk
SUBSCRIPTIONS HOTLINE **020 8752 8193 Mon-Thur 9am-3pm, Fri 9am-1pm**
COMMERCIAL MANAGING DIRECTOR **David Saunders** david.saunders@metropolis.co.uk

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The *RC* staff's favourite... Island Records album

PAUL LESTER **Lewis Taylor** ***Lewis Taylor***
Barnet's – and Island's – foremost psych-soul wayfarer spent a memorable evening at my house (not coincidentally, in Barnet) in the late 90s, when we discussed artistic and narcotic excess and the nature of genius, sparks of which could be discerned on this cultishly credible debut album (give or take the two albums he made in the 80s as Sheriff Jack) of synthadelic R&B.

TIM JONES **Free** ***Completely***
One of my first best-ofs – 1982 – and still one of the best sub-45-minute comps ever: All Right Now, Fire And Water, Mr Big, Little Bit Of Love, Wishing Well, and more. Joy!

JOHNNY SHARP **Pulp** ***Different Class***
This snapshot its time, but remains timelessly true to modern twentysomething lives, all hedonistic yearning, pithy social comment and foiled romance.

NIALL DOHERTY **dEUS** ***The Ideal Crash***
I'm going to circumnavigate this ridiculously tough question by selecting my most unheralded fave: this awesome third album by experimental-rock Belgians.

CHARLES DONOVAN **Sandy Denny** ***Like An Old Fashioned Waltz***
An album with a beautiful, quixotic spirit. It should have put Denny front and centre of the singer/songwriter mainstream.

VAL CUTTS **Nick Drake** ***Five Leaves Left***
It's hard not to be moved by this masterpiece of melancholy, and its sublime orchestration. It stuns me with its beauty every time I hear it.

PETER BARRY **The Killers** ***Pressure Machine***
Difficult choice with so many wonderful options, but every song on this album is a pure winner.

BILL EDWARDS **Jimmy Cliff** ***Hard Road To Travel***
From 1967, it may not have the iconic rude boy swagger and social commentary of his Trojan breakthrough LP, but for a feast of horn-driven upbeat soul, you can do a lot worse than giving this LP a spin.

IAN SHIRLEY **Ultravox** ***Systems of Romance***
Produced by Conny Plank, this was the first flowering of the European sound and still sounds amazing today.

STEVE BURNISTON **Roxy Music** ***Roxy Music***
Their startling, brilliant debut album is a timeless classic. Fifty years later, it remains a blueprint for musical innovation.

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Hello, and welcome to RC534

First, an admission. In last issue's cover story, we featured the 77 (plus a few more) records that we thought made 1977 such a standout year for music. So far, nobody has pointed it out, but I feel duty-bound to admit to a glaring omission. Yes, there's a dazzling array of pop, rock, punk, new wave, power pop, soul, disco, funk, reggae, dub, and metal stuff in our article, but the year's shining example of sci-fi/sampling collage-rock – *Future Games* by Randy California's Spirit – is conspicuous by its absence. Apologies, it should have been in there – it's one of the best records of that year; of *any* year.

We're being super-vigilant this month, and already I can see you wondering: where's *Swordfishtrombones* in this month's cover story exploration of the dozen albums that helped make Island the greatest British record label ever? Well, note that this is Island majordomo Chris Blackwell's version of events, and he got to make the choices, from Grace Jones to Robert Palmer, Free to U2. But read the full story – including the sidebars on Compass Point, Island rarities, and Island spin-off labels from Antilles and Axiom to ZE and ZTT – and you will indeed see mention of Waits' transitional long-player. You will also, hopefully, get a sense of why Island became so collectable and provided the template for collectable labels – labels with a coherent identity, labels as confluence of signs and idea(l)s – to come, from 4AD, Factory, Postcard and Fast Product, all the way up to the more recent Tri Angle (RIP).

It's not deliberate, or a concept issue, or anything fancy like that, just coincidence that we happen to have a plethora of north-of-the-border artists featured this month: Alex Kapranos examines Franz Ferdinand's catalogue, Clare Grogan explains how she came to make the first Altered Images album for 39 years, and Alan Rankine remembers what it was like to work with Billy Mackenzie in the magnificently deranged Associates. Elsewhere, Bob Stanley gets to meet Lou Christie, an extraordinary voice from an earlier era, and Robert Cray reminisces about a lifetime of collaborations. These, together with analysis of the latest releases from George Michael, Lou Reed, Madonna, Jack White, and The Rolling Stones, as well as our usual articles on rarities and collectables, make this another splendid issue, with apologies in advance of any further glaring omissions.

Stay safe, and see you next month,

Paul Lester

HAIL SAINTS

Really interesting article on the year 1977 [*RC* 533]. I was in my final year at the then Manchester Polytechnic and remember well Tony Wilson giving us the gig guide on *Granada Reports* every Thursday evening. I also recall the pleasure of queuing up to buy my copy of [Buzzcocks'] *Spiral Scratch* in the (fairly) newly opened Virgin Megastore, all good fun.

I thought, though, you may like to see the pictures of The Saints' first LP I found at a car boot sale a few years ago – I love the reverse of the cover picture with all the freebies available to dealers. Shame we mere mortals were (are) not so lucky!
Hedley Glencross

DI-DI-DISPUTIN'

Re: *RC* 533. So, you reckon you're naming "the best singles and albums of '77," do you? As someone who, from 1963 to 1975, spent his life chronicling R&B/soul, I'd gone off to America and found a scene awash with cocaine. Philly Soul was beginning to grip the dancefloor, but I was discovering that "my" black music was largely changing from danceable soul music to disco dross. Back in the UK, this disillusioned journo found that the music in the clubs and on *Top Of The Pops* was even worse.

So now, decades on, the usually reliable *RC* is telling me that Boney M's *Love For Sale* [album] was one of "the best" of '77. Has one of your uncredited reviewers gone mad? If remixes of Ma Baker or Belfast made them sound a little better than the vapid renditions from *Love For Sale* mimed on *Top Of The Pops* they're still rubbish tracks off an execrable album. Whatever that album's ability to produce the spondulix, compared with genuinely classic 1977 albums like Eddie Holman's *It Ain't Where You Been*, Dexter Wansel's *What The World Is Coming To* or Taj Mahal's *Music Fuh Ya'*, *Love For Sale* fails utterly.

You were, however, spot-on in identifying The Brothers Johnson, Chic, Al Green, Parliament, Bootsy's Rubber Band, Donna Summer and Deniece Williams as among the best of '77. But Boney M? Come on, guys!
Tony Cummings

One of the reasons I wanted to join Record Collector *is that, unlike many of the other publications that I've worked for, it operates a real open-doors policy – no snobbery or elitism here. So, if you like someone cool like Bootsy – or someone deeply uncool like Boney M – you should be able to read about them in our pages.* **PL**

YOU'RE SO CHEEK

In response to Peter Thomas [For The Record, *RC* 533] and his mystery Virginia Plain sleeve... I have a Boulevard *Million Sellers Of The 60s* LP from 1971 with the same (flipped) photo on the cover [inset right].
Carl Schalck, East Sussex

ON THE BORDERLINE

Further to your articles on Record Store Bags [*RC* 531] ... On doing some tidying up, I have found this Borderline Records bag [inset right]. I believe that it was a store in London, now closed. Do you know any more about it as I do not really know London and cannot remember how I acquired it?
Paul Templar
Readers, did you ever venture to London's Borderline – the shop, not just the long-standing venue of that name? Please let us know if so. **PL**

BACK TO PLAQUE

People often talk about the 'Canterbury Scene', by which they usually mean groups like The Wild Flowers, Soft Machine, Caravan, Kevin Ayers & The Whole World, and Hatfield & The North. This year, however, we will be celebrating the 50th anniversary (alright, it's the 51st anniversary, but events, etc etc) of the formation of Canterbury's forgotten band. In October 2022, a Blue Plaque will be unveiled on the site of the former Canterbury Art College building (lately known as the Sydney Cooper Gallery), commemorating the three years that Ian Dury spent as an art teacher here, and the formation of his first band, Kilburn & The High Roads, at Canterbury Art College, in October 1971.

The band's initial line-up consisted mainly of students and teachers from Canterbury, including Humphrey Ocean, Paul Tonkin, and Keith Lucas, and we are hoping that several of those original Kilburns will be there, at the unveiling. Perhaps there is a potential magazine feature on Blue Plaques dedicated to rock and pop musicians?
Andy Rayner
We have actually done an RC *Investigates on Blue Plaques, back in June 2015, issue 441.* **PL**

BIGGER AND DEFFER

I enjoyed Terry Staunton's interview with Joe Elliott [*RC* 533]. I have nearly all Def Leppard's albums and various video releases, but have only seen them live twice, in 1989 and 1992. However, in his prelude, he implied that Def Leppard achieved something that the behemoths such as Black Sabbath and Led Zeppelin

I Was There

A reader's recollection of a key music event

This month:
Knebworth, 21 August 1976

I was at the Knebworth Festival on Saturday 21 August 1976, to see The Rolling Stones, 10cc, Lynyrd Skynyrd, Todd Rundgren, Hot Tuna, and the Doug Harrison Band.

My friend and I left Balham, London, early, in my Fiat 600D and, when halfway there on the M1, we realised that we'd left the tickets at home. We had to go back to Balham, but made it to Knebworth in time for Todd Rundgren. What a wonderful day it turned out to be.

I didn't know much about Lynyrd Skynyrd, but was converted on that hot afternoon, thanks to the good viewing position that we had. 10cc came on late after some technical issues and played as the sun went down. They were popular then, but I remember that their act was a little mellow [*Mellow? MELLOW?! Don't you mean "fastidiously forensic and furiously inventive art-pop with a prodigious command of the entirety of 20th century light – and heavy – entertainment?!" – Ed*] before The Big Bang.

The stage was then lit up and changed for Mick Jagger, with the giant illuminated lips and the tongue extended. The 9.15pm start for The Rolling Stones was further delayed and, finally, at 11.30pm, the Stones arrived and finished at 2am. Halfway through, Mick had a rest and Billy Preston – the Stones' keyboard-player at the time – performed a couple of his own songs. After two songs, Mick walked back on, and it looked as though he told Billy to go back to his position, because it was Mick's and the Stones' show.

When it finished, we wandered back to the car and both slept in the Fiat with the seats reclined. Recently, while on my bike waiting at a light in central Christchurch, a young chap in a car had his window open, singing loudly along with Freebird with the volume fully up. I didn't have time to tell him about me seeing Lynyrd Skynyrd, but it was great to see him enjoying the music from that era. It took me back to 1976 and the tragic plane crash just over a year later.

I'm now 69 and still listen to Skynyrd and the Stones on vinyl, and I enjoy reading *Record Collector* here in New Zealand.

John Logie

didn't, which is not strictly true. Black Sabbath, Free and Deep Purple, to name but a few rock behemoths, did cross over into the broader mainstream and have hit singles. Led Zeppelin insisted that no singles should be drawn from their albums by Atlantic Records, so there is no comparison to be made there. However, some singles did emerge in the US and did chart there. As mentioned, Def Leppard benefitted from the rise of MTV, which came too late for the aforementioned bands, as they had either disbanded or were in disarray. As for their status in rock history, I doubt that even Leppard would put themselves on the same level as Led Zeppelin. Record sales alone are not an indicator of your importance in the history of music.

Jack Haynes, Manchester

HE DID IT OTWAY

I was very taken with the endearing phenomenon that should be one of our national treasures, the self-proclaimed "natural disaster" that is John Otway and his accounts of his Top 10 gigs [*RC* 533]. His thoroughly British eccentricity, plunging himself with carefree abandon into his performances, made for the funniest article that I've read in *RC*. It was utterly hilarious and somewhat aptly finished, by way of gig No 10, with him recounting how he encouraged the Reading Festival crowd to bottle him in the same way that Meat Loaf had been bottled. And this while John was singing (what else?) a song that made absolutely no sense, which involved namechecking Eddie 'The Eagle' Edwards, fellow lunatic, no doubt one of John's heroes … so that my biggest guffaw came neatly at the conclusion of the list.

Being only slightly younger than Mr Otway, I think many of our vintage would agree that, at one time, certainly in the 60s and 70s, every school had a boy in this country that went the unnecessary extra mile, punishing himself, undergoing idiotic physical feats for the sake of it. Ours was a certain Barry Flint, who would clamber a little zealously over chairs, causing him to slip and injure himself; he earned himself the title, from our Maths teacher, "Superfluous".

Marcus Dunkley

ROXY STARDUST

The Day *RC* Kept Me Sane! [*RC* 531].

Picture the scene: I'd just returned from a Canadian holiday and had made my way to Gatwick Airport at 4.30am to catch my connecting flight to Belfast, only to be told that it was cancelled for 12 hours.

I hadn't slept for days. Bewildered, confused, and very, very cross, I took myself off for a walk to WH Smith, and there, staring right at me, was the May edition of *Record Collector,* and the headline, 'How David Bowie & Roxy Music Invented The Future In A Single Day', with excellent photographs of Bowie and Ferry, along with images of their 1972 albums.

I then read Rob Hughes' contribution over and over. It was so good. It brought back great memories for me. I was finishing my 'O' levels that year. I liked Mungo Jerry, but my closest friend convinced me that Bowie was the next Messiah – and the rest is history. I've worshipped the man ever since.

I hadn't realised that Roxy Music's first album (a classic) was released on the same day, but Rob had so cleverly intertwined both stories in his article. Not only was his contribution so well-written, but the accompanying photographs were also fantastic.

I've followed the career of Bowie – and Roxy (until Eno left) – but the memories from 1972 came flooding back. More people died in The Troubles that year than any other, and these two stars/bands somehow managed to shine a light.

And if I can quote Rob: "1972 was where it all began. Without the platform provided by *Roxy Music* and *The Rise And Fall Of Ziggy Stardust* … neither artist could possibly have achieved lift-off to the same extent. And half a century on, both albums have lost none of their transgressive spirit, their remarkable vitality undimmed by the years."

How right he is. I listened to both albums on 16 June 2022 and read his article again the same day.

I eventually got home from Gatwick around 11pm on 23 May 2022. Your magazine, but particularly pages 80 to 91, helped me cope that day. *RC* 531 sits proudly on my bookshelf.

Thank you for igniting my memories.

Bill McCaugherty

THIS MONTH'S CONTRIBUTORS

Daryl Easlea was part of the team that worked on **Island**'s (p82) 50th anniversary celebrations in 2009. It was when he first tasted Chris Blackwell's rum, served by the great man himself, out of a large dustbin. Finally recovering from the hangover this May, Daryl spoke with Blackwell for *RC*.

Chris Roberts talked to **Clare Grogan** (p52) about the first **Altered Images** album in almost four decades, learning of her fondness for disco and Joy Division, and what being on *Top Of The Pops* in her band's early 80s prime was really like. He gave her a copy of his book *The Velvet Underground*, signing it to "Clare Superstar".

Bob Stanley has been a **Lou Christie** (p72) fan since he first heard I'm Gonna Make You Mine on Ronco's *20 Fantastic Hits* in 1972. He is a member of Saint Etienne and the author of *Let's Do It: The Birth Of Pop.*

David Stubbs has been a fan of the **Associates** (p64) ever since he danced wildly to them at the Leeds Warehouse in 1981 and regards their splitting up in 1982, for reasons related to the maddening but necessary perversity of Billy Mackenzie, as the moment The General Decline Of All Things set in.

BELLE END

I spent quite some time trying to figure out who this PF SloanE is [*RC* 532], until I found out that he is none other than PF Sloan. Other than that, I have to congratulate Max Bell on a brilliant feature on Jimmy Webb. Or is it Webbe? Ah, for goodness' sake, we're in the eve of correction!

John Simandiras, longtime *RC* devotee, Greece

A CHRISTMAS GIFT FOR YOU

I am always tremendously impressed with your resourcefulness and ability to go the extra mile for your readers. I cannot tell you how pleased I was to see that you have given us an extra day this year [see above, *RC 526*]. This means I can play all the discs I have not had time to play yet, and maybe get in a few hours' extra crate-digging as well! Love the publication.

Steve Kilsby, email

How great is our generosity and general omnipotence? We gave you, in our Christmas 'freebie' calendar this year, an extra day in June. God, we're good to you. **PL**

NEXT MONTH
RECORD COLLECTOR
IN SHOPS 11 AUG
THE BEATLES 1962
PLUS BILLY IDOL + SPARKS
+ BEAU BRUMMELS + ORBITAL
+ MICK HEAD + ANDY ELLISON

Reed on

Lou Reed exhibition and series of unissued archive releases in the offing

Marking what would've been his 80th year, the **Lou Reed** *Caught Between The Twisted Stars* exhibition is at New York Public Library for The Performing Arts, Dorothy & Lewis B Cullman Center, Lincoln Center Plaza, New York, to 4 March 2023. It includes items curated by his longtime partner, **Laurie Anderson**, taking in private photos, handwritten postcards, poems, letters, lyrics, guitars, posters, his college yearbook, much of his record collection, including bootlegs, audio-visual installations featuring unaired Q&As and behind-the-scenes footage, a re-creation of producer Hal Willner's studio, and the 5" Scotch 111 demo reel-to-reel tape that Reed recorded with **John Cale** and then sent to himself on 11 May 1965 for copyrighting purposes. The parcel remained unopened for 52 years before being found in Reed's Sister Ray office in Westberth Artists Housing, West Village, New York, after his death, in 2013, subsequently being acquired by New York Public Library, in 2017, when it was finally unsealed and then transferred to digital format.

The contents of the 1965 Reed-Cale magnetic tape, along with a selection of bonus cuts, makes up the inaugural release in the *Lou Reed Archive Series*, packaged as the 17-track *Words & Music, May 1965*. It also features a recording with Reed's 50s band, **The Jades**, as well as tracks cut during his time at Syracuse University during 1963-64, when he formed his first band with Cale, **The Primitives**, along with **Tony Conrad** and **Walter De Maria**. The collection incorporates Reed and Cale's May 1965 demos of I'm Waiting For The Man and an alternate take of that song, plus Heroin, Buttercup Song, Walk

> "I've had some strange experiences since returning to New York"

Alone, Buzz Buzz Buzz, Pale Blue Eyes, Wrap Your Troubles In Dreams, and the exclusive Men Of Good Fortune, Too Late and Stockpile.

Reed noted in private correspondence penned in 1965, and detailed in the collection's in-depth sleevenote essay, which also includes repro lyrics for all the songs: "I've had some strange experiences since returning to New York, sick but strange, and fascinating and, ultimately, revealing, healing and helpful… It has so many sad, sick people, and I have a knack for meeting them. They try to drag

Main Image: Lou Reed exhibition, including repro period studio. Inset: Lou tunes in

you down with them. If you're weak, New York has many outlets. I can't resist peering, probing, sometimes participating, sometimes going right to the edge before sidestepping. Finding viciousness in yourself and that fantastic killer urge and, worse yet, having the opportunity presented before you, is certainly interesting. Interesting is not the word."

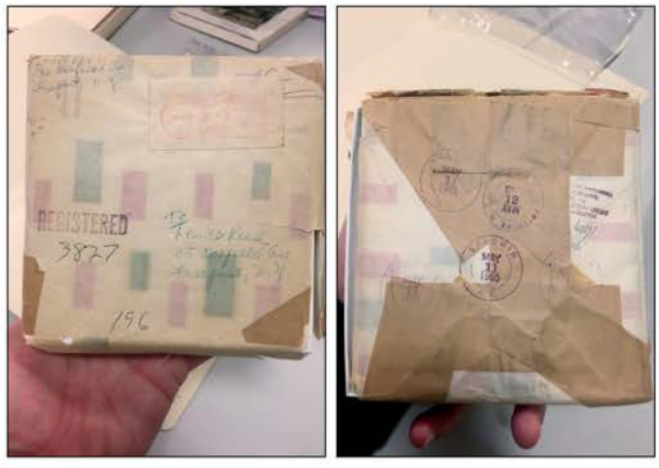
The compilation corrals 1958's Gee Whiz, 1963-64 home recordings of Baby, Let Me Follow You Down, Michael, Row The Boat Ashore, Don't Think Twice, It's All Right, Lou's 12-Bar Instrumental, and the exclusive W & X, Y, Z Blues. The album is due this month on various formats, including a 7,500-copy *Deluxe* 45rpm 2LP/7"/CD, with six unissued bonuses.

The exhibition also has until 7 January 2023 playbacks of Reed works in the Lou Reed Listening Room, Vincent Astor Gallery, including in 12.1 3D surround sound, *Metal Machine Music: The Creation Of A Universe* sound installation, recorded with **John Zorn** *et al* at New York Blender Theatre in 2009.

Exhibition info at nypl.org. Lou Reed Words & Music, May 1965 is on CD, cassette, 8-Track, LP, coloured LP, and Deluxe, via LITA, 26 August. See our review on page 94.

Lou Reed copyright tape reel, and box, posted 11 May 1965

Part of the demo Scotch magnetic tape, carefully handled



Above, the front of Reed's self-addressed package, postmarked 11 May 1965, and right, the unsealed item with Post Office date-stamps

Twisted stars – classic-era Velvet Underground (left to right): Lou Reed, Sterling Morrison, John Cale, Moe Tucker

Photo: Lou Reed Archive Music Division / The New York Public Library for the Performing Arts / Courtesy of Canal Street Communications Inc

Pictures At An Exhibition

Artwork, photos and ephemera on public display

The *Marley: A Family Legacy* exhibition at Los Angeles Grammy Museum to 16 October includes **Sharon & Cedella Marley** clothing, **Ziggy Marley** guitar. ■ The *Contact High: A Visual History Of Hip Hop* exhibition is at Museum Of Pop Culture, 5th Avenue North, Seattle, to January 2023. ■ The **Chris Stapleton** *Since 1978* exhibition, including clothing, guitars, amps, awards, is at Country Music Hall Of Fame & Museum, Nashville, to 14 May 2023. On 30 September, its *Western Edge: The Roots And Reverberations Of Los Angeles Country Rock* exhibition takes in **The Byrds**, **Buffalo Springfield**, **Flying Burrito Brothers**, **Poco**, **Emmylou Harris**, **The Nitty Gritty Dirt Band**, **Linda Ronstadt**, **Eagles**, **The Dillards**, **Kentucky Colonels**, **Rosie Flores**, **Los Lobos**, **The Blasters**, **Lone Justice**, **Dwight Yoakam**, and **Gram Parsons**. ■ The Beams venue/exhibition space opens at London Printworks in October. ■ **Freddie Mercury**'s 54-page childhood stamp album is on display at the Postal Museum, Phoenix Place, London, 13 July to October. ■ Marc Canter's *The First 50 Gigs* **Guns N' Roses** photo exhibition is at Los Angeles Bourbon Room, 21 July. ■ A **Louis Armstrong** art exhibition is at New York World Resorts Casino Red Wall Art Gallery to 31 July.

Chris Stapleton's 1966 Gibson Trini Lopez Standard electric guitar, used on songs such as Traveller

Somewhere further beyond

German symphonic-metallers **Blind Guardian** mark 30 years with album blitz

Thirty years since their debut, *Somewhere Far Beyond*, **Blind Guardian** return with *The God Machine* and, on 31 July, a one-off appearance at Durham *Dominion Festival*. The album is out on CD, digipak CD, each with signed print; 1,000-copy longbox with CD, badge, sticker, signed print; 1,700-copy Earbook 2CD/book, signed print; cassette; 200-3,000 copy runs of vinyl with 12" x 12" booklets, on 2LP; 2LP picture disc with signed print; luminescent, red, silver, red platter, white splatter, red marble, silver marble, gold, white corona, clear red, clear marble 2LPs; and box with red corona 2LP, CD, boardgame, slipmat, postcard, sticker, signed print.

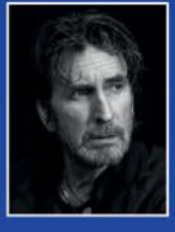
Blind Guardian The God Machine is on Nuclear Blast, 2 September.

Metal volk: Blind Guardian

HELLO IT'S ME

The Fixx

Keyboardist **Cy Curnin** on the Brit-rockers' first set in a decade



How come you're back with your new project now?
We have a strong band tradition of keeping a recording schedule going. This is the latest collection of songs that we've selected as a cohesive project. It's Chapter 11 in our story. It reflects the ever-strengthening bond between us, as we're most comfortable working together as a unit. We met regularly over a five-year period to write – the isolation and division in the world is ever-present.

How long did it take to do?
About six years. It came in waves. An idea, a rough outline of emotions, jamming different tempos. Eventually, it brings forth the final cut.

Were there any amusing incidents during the process?
The keyboard stand always seemed to collapse during rehearsals.

What happened during the interregnum?
Adam [Woods] is a partner in a cycle repair/sales shop, Jamie [West-Oram] lectured in music theory and played sessions, Rupert [Greenall] created ambient music with Jerry Marotta, and Dan [Brown] produced a couple of side-projects. I've been releasing solo work and writing poetry. Of course, we still tour and consider this our day job.

What was the standout moment?
Being alive and well in the best band in the world. It feeds the soul.

What was the worst?
When the constant throb of crappy music is all you hear in the day. But then, after a few bars of the opening song onstage, it all makes sense.

Who's been the biggest help along the way?
Our manager, Rob Dillman, keeps the machine running and fine-tuned, and my girlfriend, Tisha, knows how to calm me when life overwhelms me.

How does it feel to still be doing it after all this time?
It's mind-boggling that the fans keep coming and we still sell out most nights. Having a deeply loyal group of likeminded people in our Fixx bubble is truly heartwarming.

What do you put your longevity down to?
Patience, hard work and luck.

What would a biopic's tag line be?
Everybody wave!

How long do you hope to carry on?
Until death do us part.

The Fixx* Every Five Seconds *is on BFD.

Acoustic

Bridget St John *From There/To Here* 3CD, 17 unissued, Cherry Red, 26 August. ■ **Julia Holter & Spektral Quartet** *Behind The Wallpaper* LP is due via New Amsterdam, March 2023, and had an indiegogo.com campaign to 3 June, offering studio session visit. ■ **Zac Brown Band** *The Comeback Deluxe*, with bonuses, [TBC]. ■ **Martin Simpson** offers exclusive behind-the-scenes tour/studio footage, Q&As, explorations of his record collection/instruments, video lessons, archive transcriptions, outtakes and photos, via patreon.com. ■ On 21 July, the US Postal Service issues a **Pete Seeger** stamp. Due: July (15) **The Wilburn Brothers** *Folk Songs From The City Limits*, Jasmine (29) **Josh Rouse** *Going Places*, Yep Roc, **Linda Gail Lewis** *Early Sides 1963-73*, Goldenlane August (19) **Erik Satie** *Old Sequins And Ancient Breastplates*, El, **Loudon Wainwright III** *Lifetime Achievement*, Story Sound, **Gretchen Peters** *The Show: Live From The UK*, Proper November (4) ***Little Texas****/First Time For Everything/Big Time/Kick A Little* 2CD, Morello TBC **Maddie & Tae** *Through The Madness Vol 2*.

Blues

The Blues Project, with **Steve Katz**, **Roy Blumenfeld**, plus **Scott Petito** (Miles Davis), have a CD due in October, with a kickstarter.com campaign to 11 July, offering subscribers a T-shirt, private US show. Due: July (15) **Eddie Noack** *Have Blues Will Travel* 2CD, **Lil' Son Jackson** *Freedom Blues*, **Forest City Joe** *Special Delivery Man*, Jasmine.

Indie

Belief, with **Stella Mozgawa** (Warpaint), Lex, 15 July. ■ Blur's **Graham Coxon** *Verse, Chorus, Monster!* hardback book, CD audiobook, *Limited* enhanced book, *Deluxe* presentation edition, Faber, 6 October. ■ **The Darling Fire** *Distortions*, with **Jolie Lindholm** (Dashboard Confessional), Iodine, 16 September. ■ **Heavy Gus** *Notions*, with **Stelth Ulvang** (The Lumineers), BMG, 5 August. Due: July (22) The La's' **Mike Badger** *Beatin' A Path (To Your Door)* DL, Generator, **Broken Social Scene** *Old Dead Young*, Arts & Crafts September (9) **Built To Spill** *When The Wind Forgets Your Name*, Sub Pop TBC **Editors** *EBM*.

Jazz

Miles Davis *That's What Happened 1982-85* 3CD, with 19 unissued outtakes, demos, takes, nine unissued from Montreal, July 1983; white 2LP edit, Legacy, 16 September.

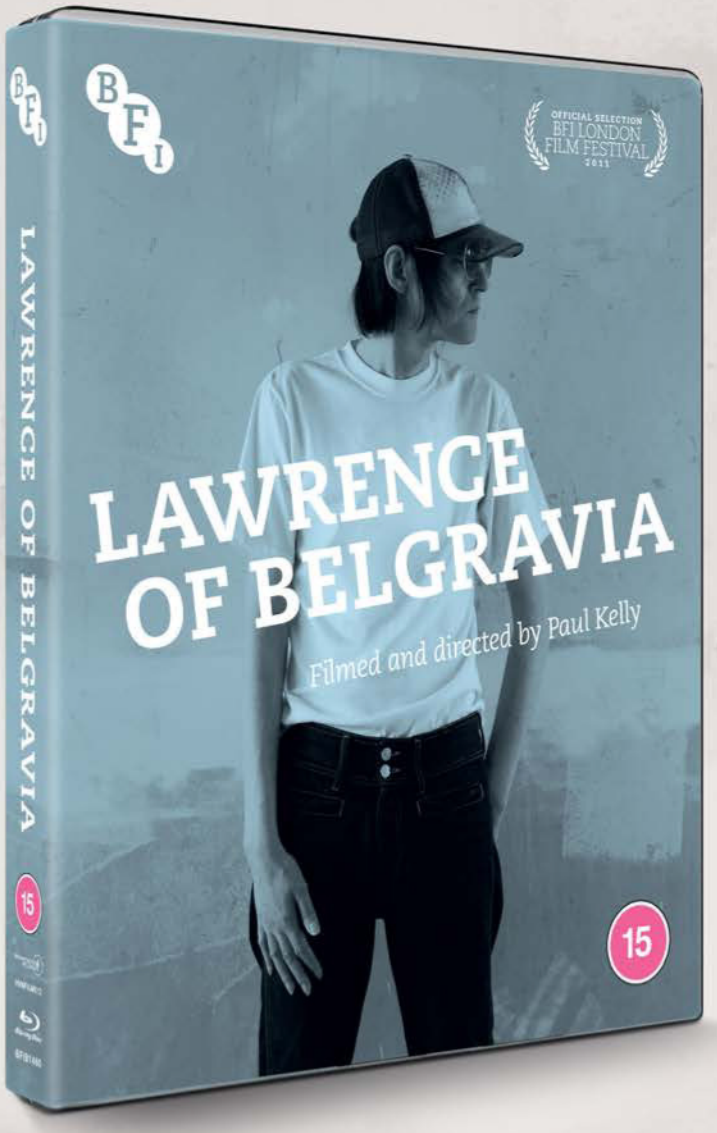
Metal

Anthrax *XL* 2CD/BD, Los Angeles Den, July 2021, Nuclear Blast, 22 July. ■ **Alcatrazz** *Official Bootleg Bos Set Vol 2: 1983-85* 5CD, HNE, 26 August. ■ **Epica** *Live At Paradiso* 2CD/BD, 3LP, *We Still Take You With Us* 4CD box, with *The Phantom Agony*, *We Will Take You With Us*, *Consign To Oblivion*, *The Score*; 6CD/BD/DVD Earbook adding *Live At Paradiso* ➤

Photos: (Cy Curnin) Jerry LoFaro; (Blind Guardian) Dirk Behlau

‘AN INTIMATE DOCUMENTARY PORTRAIT OF ENGLAND’S GREATEST LOST MUSICAL GENIUS’

Will Hodgkinson, The Guardian



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What's Happening?!?!

Collecting's roads less travelled

At *RC* Towers, we detect new music bubbling up from **Thomas Rhett**, **21 Guns**, **Avril Lavigne**, **Chevelle**, **Gabrielle Aplin**, **Steel Panther**, **The Cardigans**, **Freddie McGregor**, **Candlemass**, **Sara Evans**, **Gov't Mule**, **Marcus Mumford**, **Lacuna Coil**, **Chris Isaak**, **Riverside**, ex-Moloko's **Roisin Murphy**, **Flume**, **Tesla**, **Take That**, **Peter Gabriel**, Pussycat Dolls' **Nicole Scherzinger**, **The Mars Volta**, **Nelly Furtado**, **Sodom**, **Ellie Goulding**, **Drake/Kodak Black**, **Alice Cooper** (two albums), **In Flames** (on Nuclear Blast), **No Devotion** (on Velocity), **Diddy** (on Love), **Don Letts** (on Cooking Vinyl), **Katatonia** (on Napalm), Coney Hatch's **Carl Dixon** (on Melodic Rock), **Strawbs** (on Cherry Red), **DieHumane** (with ex-Exodus' **Rick Hunolt**, ex-Type O Negative's **Sal Abruscato**), Delain's **Martijn Westerholt**, an unissued **Freddie Mercury** song (in September); and an autobiography by **Phil Soussan** (ex-Ozzy Osbourne).

CELLULOID HEROES

A **Wham!** documentary featuring **Andrew Ridgeley** is due via Netflix; Robin Shaw's *The Storm Whale*, *The Storm Whale In Winter* and *Grandma Bird* are due via Lupus Films, with soundtracks by **David Arnold**; Tom George's *See How They Run* film from Searchlight is in select cinemas, 30 September, with a soundtrack by **Daniel Pemberton**; Nimrod Antal's upcoming StudioCanal film, *Retribution*, has a score by **Harry Gregson-Williams**; Mark Mylod's *The Menu* Searchlight film is in select cinemas, 18 November, with a score by **Colin Stetson**; Oliver Murray's four-part Mercury Studios **The Rolling Stones** documentary series, *My Life As A Rolling Stone*, is aired via epix.com from 7 August; *The Thursday Night Club* film, with **Gloria Gaynor**, and new music by Vanilla Fudge's **Carmine Appice**, is in select cinemas, 15 December.

KIT & CABOODLE

Halestorm's **Lzzy Hale**'s Explorerbird guitar, Megadeth's **Dave Mustaine** Flying V EXP Rust In Peace guitar, and **The Everly Brothers** SJ-220 model guitars, are out via Gibson; Trivium's **Matt Heafy** has eight Les Paul Custom guitars out via Epiphone, and The Black Crowes' **Rich Robinson** has a Custom Signature Edition D-28.

ACOUSTIC

August (26) **Alexander Ludwig** *Highway* 99, co-producers **Kurt Allison**, **Tully Kennedy** (Jason Aldean), BBR October (7) **Town Mountain** *Lines In The Levee*, producer Justin Francis (Kacey Musgraves), New West (14) **Julianna Riolino** *All Blue*, producer Aaron Goldstein (Cowboy Junkies), You've Changed.

DANCEHALL

October (22) **Jay-5Flow** *DNA*, co-producer Minto Play Da Riddim, (Sean Paul), [TBC].

INDIE

July (29) **King Princess** *Hold On Beauty*, co-producers **Mark Ronson**, The National's **Aaron** and **Bryce Dessner**, **Ethan Gruska** (Phoebe Bridgers), **Shawn Everett** (The Killers), Zelig August (19) **Lauran Hibberd** *Garageband Superstar*, producer Larry Hibbitt (Don Broco), Virgin October (14) **Enumclaw** *Save The Baby*, producer Gabe Wax (Soccer Mommy), Luminelle (28) **Trampled By Turtles** *Aplenglow*, producer Wilco's **Jeff Tweedy**, Thirty Tigers November (11) **Two Door Cinema Club** *Keep On Smiling* blue, magenta, yellow, green LPs, co-producers Jacknife Lee (Taylor Swift), Dan Grech Marguerat (Halsey), Lower Third.

POP

August (19) **Slyder Smith & The Oblivion Kids** *Charm Offensive* CD, LP, producer Pete Brown (George Harrison), Ray.

POST/PUNK

August (19) **Thick** *Happy Now*, producer Joel Hamilton (Iggy Pop), Epitaph TBC **American Thrills**' debut, producer Nick Bellmore (Hatebreed), Wiretap.

PROG/AVANT

August (26) **Dendrons** *5-3-8*, co-producer Tony Brant (NIN), Innovative Leisure TBC **Executioner's Mask** *Winterlong* CD, LP, producer Jeff Zeigler (The War On Drugs), Profound Lore.

ROCK

August (5) **Waax** *At Least I'm Free*, co-producer Nick DiDia (Bruce Springsteen), Dew Process September (9) **Madison Cunningham** *Revealer*, co-producers Mike Elizondo (Twenty One Pilots), **Tucker Martine** (Sufjan Stevens).

SOUL

August (12) **Jimetta Rose & The Voices Of Creation** *How Good It Is*, producer Mario Caldato Jr (Beastie Boys), Day Dreamer.

Lauran Hibberd: garageband of holy joy

Hangin' On The Gramophone

First official catalogue box sets from **Blondie** expected

This month **Blondie** have out *Against The Odds* box sets covering their 70s and early 80s hits-era heyday, including three-dozen unissued cuts. As well as a 52-track 3CD selection and *Deluxe* 4LP box, there's a 124-track 8CD and *Super Deluxe* 12-disc vinyl boxes. They appear as three variants, each containing *Blondie*, *Plastic Letters*, *Parallel Lines*, *Eat To The Beat*, *Autoamerican*, *The Hunter*, *Plaza Sound*, *Parallel Beats*, *Coca Cola* and *Home Tapes* LPs, plus *Out On The Streets* 10" LP and a 7". The packages include two-dozen demos, plus outtakes and alternate takes culled from 100 reel-to-reel tape and six cassette tape sources, along with two books including unpublished photos and 128-page illustrated discography.

Blondie *Against The Odds 1974-82* 3CD, 4LP, 8CD, 10LP/10" LP/7", red, white 10LP/10" LP/7"s are on Universal, 26 August.

Blondie: in the flesh

Metal

2CD/BD, DVD; 11LP, gold 11LP blue 11LP boxes, each with unissued cuts, Nuclear Blast, 2 September. ■ **Avatarium** *Death, Where Is Your Sting* CD, LP; 2CD Earbook, five bonuses, AFM, 21 October. ■ **Voivod** *Forgotten In Space* coloured 6LP and 5CD boxes, each with *Rrroooaaarrr*, *Killing Technology*, *Dimension Hatross*, *No Speed Limit 86*, *Dimension Hatross – The Demos*, *Chaosmongers* DVD, with Q&As, live cuts, behind-the-scenes, promo clips, unissued Chicago 1988, and *World War III* 1985 audio, plus *Korgull The Exterminator* USB with demos/live cuts, *Cosmic Drama* book, BMG, 29 July. ■ **The Rasmus** *Rise* CD, LP, box adding badge, booklet, signed card, Playground, 30 September. ■ ***A-Z***, with **Ray Alder** (Fates Warning), **Mark Zonder** (ex-Fates Warning), **Philip Bynoe** (Dave Lee Roth), Metal Blade, 12 August. ■ **Burning Starr** *Souls Of The Innocent*, with bonus, Global Rock, 15 July. ■ **Kaledon** *Legend Of The Forgotten Reign – Chapter VII: Evil Awakens*, with **Michele Guaitoli** (Visions Of Atlantis), Beyond The Storm, 23 September. ■ **Fear Factory** *Re-Industrialized* remix, with bonuses, [TBC]. ■ Soulfly's **Max Cavalera** *My Bloody Roots (Revised & Updated)* book, Jawbone, 26 July. Due: July (29) **Loudness** *Sunburst* 2CD, earMUSIC August (26) **Iron Savior** *Reforged – Ironbound (Vol 2)*, AFM September (23) **Solitude Aerturnus** *Into The Depths Of Sorrow/Beyond The Crimson Horizon* 2CD, Dissonance, **Talas** *1985*, Metal Blade October (7) **Queensrÿche** *Digital Noise Alliance*, Century Media.

Prog/Avant

Eyeless In Gaza *Skeletal Framework* 5CD, bonuses, Cherry Red, 26 August. ■ **Bill Nelson's Red Noise** *Art/Empire/Industry* 4CD/2DVD box, bonuses, *Sound On Sound* 2CD, **Soft Machine** *Bundles Remastered & Expanded* 2CD, including *Live At Nottingham University 11 October 1975*, Esoteric, 26 August. ■ **Living Daylights** *Let's Live For Today*, bonus, Grapefruit, 12 August. ■ Glenn Povey ***Pink Floyd*** *In North America 1966-83* book, Wymer, 23 September, *Pink Floyd The Animals Tour* book, *Deluxe* box with repro posters, tickets, programme, sticker, has pre-orders via musicglue.com. ■ **Arena** *The Theory Of Molecular Inheritance* CD, turquoise LP, *Deluxe* CD/book, earMUSIC, 2 September. ■ *Synthesizer Classics*, with Yes' **Geoff Downes**, **Rick Wakeman**, **Patrick Moraz**, Dream Theater's **Jordan Rudess**, **Derek Sherinian**, **Thijs Van Leer** (Focus), Cleopatra, 12 August. ■ **Sarattma** *Escape Velocity* LP, with **Sara Neidorf** (ex-Brian Jonestown Massacre), **Matt Hollenberg** (John Zorn), Nefarious Industries, 16 August. ■ **Crippled Black Phoenix** *Banefyre!* 2CD, *Deluxe* 2CD box with badge, patch, booklet, bonus cut; 3LP, red 3LP, blue 3LP/mask, Season Of Mist, 9 September. ■ The Sea & Cake's **Tom Prekop/John McEntire** (Tortoise) *Sons Of* CD, cassette, Thrill Jockey, 22 July. ■ **Djabe** *In The Footsteps Of Attila And Genghis Expanded*, with six unissued/**Steve Hackett**, is due via djabe.hu. ■ Anthony Phillips' **The Ant** ➤

Photo (Lauran Hibberd): Steve Glashier

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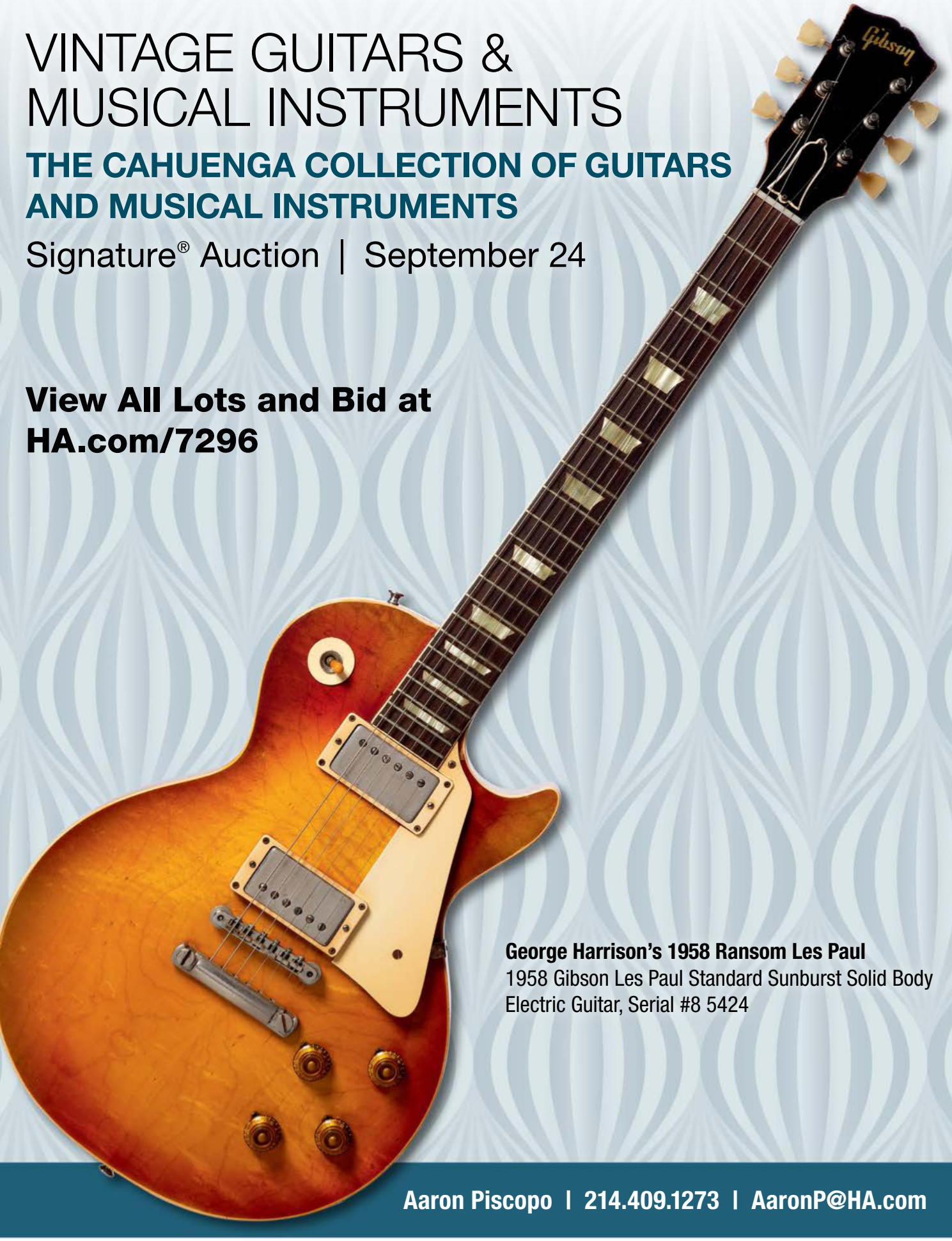

George Harrison's 1958 Ransom Les Paul
1958 Gibson Les Paul Standard Sunburst Solid Body Electric Guitar, Serial #8 5424

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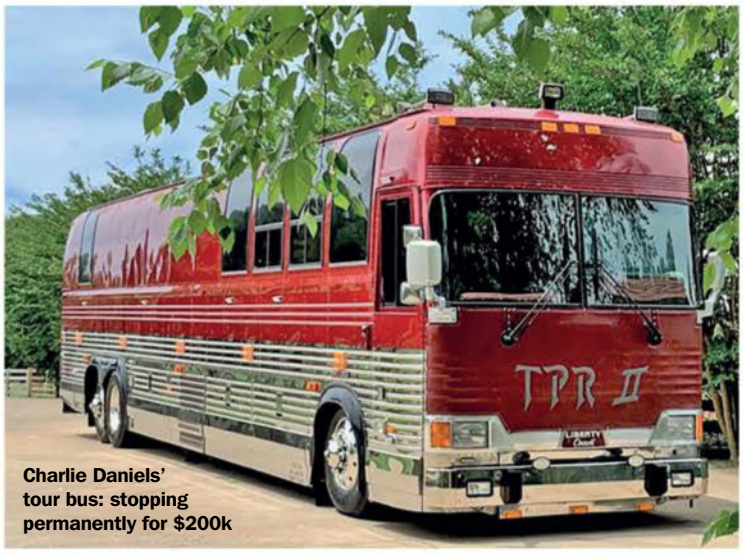
Memorabilia lane
Auction houses around the world

A 30 May auction by Teddies' Collectables, Beverly Hills, included **Pat Boone** signed drumhead, The Monkees' **Davy Jones** letter, signed guitars from **The Beatles**, **Paul McCartney**, **Red Hot Chili Peppers**, **Mötley Crüe**, **Adele**, **Styx**, **Alice Cooper**, **Toby Keith**, **Keith Richards**, **Brian Wilson**, **Mike Love**, **Soundgarden**, **Jackson 5**, **Roger Waters**, **Vanilla Ice**, **Pearl Jam**, **Aretha Franklin**, **Steve Hackett**, **Aerosmith**, **Liza Minelli**, **Eagles Of Death Metal**, **The Jonas Brothers**, **Cassadee Pope** with microphone, **AC/DC**, **Bush** with drumheads. ■ Maroon 5's **Jesse Carmichael**'s 2,960 sq ft, three-bedroom, two-bathroom house with garden in Hollywood Hills, formerly owned by **kd lang**, was offered in May via Sotheby's International Realty for $3.95 million. ■ The Hard Rock Café, Clinton Street, Boston, Massachusetts, closed 26 June, but informed *RC* that "the brand remains committed to the city and is open to having another location within the market, if the right space can be identified". ■ **Father John Misty**'s 1,600 sq ft, two-bedroom, two-bathroom house with garden in Laurel Canyon, Los Angeles, former residence of **Mama Cass Elliot**, **Ringo Starr** and **Robbie Williams**, was offered in May via maisonrealestate.com for $2.295 million. ■ June auctions via unitedcharity.de included Rammstein's **Oliver Riedel** bass, **Pet Shop Boys** record award. ■ **Babyface**'s 7,508 sq ft, five-bedroom, six-bathroom house with gardens, studio, cinema, spa, pool, in Bel Air, Los Angeles, was offered in May for $8 million via Compass, while **Wiz Khalifa**'s 5,875 sq ft, six-bedroom, five-bathroom house in San Fernando Valley, with pool, spa, bar, cinema, office, 0.25 acres, was touted in June for $4.5 million. **Pink!**'s 4,320 sq ft, five-bedroom, four-bathroom former home of **Barry Manilow** sold in June for $13.995 million, and **Finneas O'Connell**'s 1,250 sq ft, three-bedroom, two-bathroom house with 0.14 acres made $5.7 million. ■ *The Music Auction* is on 12 October via andersonandgarland.com. ■ Ex-Styx's **Dennis DeYoung**'s 4,702 sq ft, five-bedroom, six-bathroom house in Boca Raton, Florida, with pool, grand piano, was offered in May via realtor.com for $2.8 million. ■ In June, apr57.com offered record awards from **Van Halen**, **Tom Petty**, **U2**, **Yes**, **Edgar Winter**. ■ On 18 July, an *Autographs & Memorabilia* auction is held via chiswickauctions.co.uk. ■ *Entertainment & Memorabilia* auctions are held via ewbankauctions.co.uk, 15 July, 11 November. ■ *Movie, TV & Music Posters & Memorabilia* auctions are held via excaliburauctions.com, 13 August, 12 November. ■ *The Guitar Auction* via garinderhoulgate.co.uk, 15-17,20 June, included signed guitars from **Mike Pender** (The Searchers), **Mick Ronson/Ian Hunter**, **Jack Bruce**, **Mike Oldfield**, **John Entwistle** (The Who), **Bee Gees**, **Cat Stevens**, **Noah & The Whale**, **BB King**, **Oasis**, **The Shadows**, **Saxon**, **David Rotheray** (The Beautiful South), plus amps, pedals, Level 42's **Boon Guild** pedals, speakers from **Pete Townshend**, **Seth Lakeman**, drumheads from **Fleetwood Mac**, **Eagles**, **Blondie**, **Jimi Hendrix** boots. ■ In June, musicgoldmine.com offered guitars from **Journey**, **Peter Frampton**, **John Mellencamp**, **Allman Brothers Band**, **Aerosmith**, **KISS**, **Chicago**, **Steve Miller**, **Queen**, **Run DMC** football boots, record awards from **James Brown**, **Hootie & The Blowfish**, **The Moody Blues**, **Tone Loc**, **Backstreet Boys**, **Aretha Franklin**, **Whitesnake**, **Shawn Colvin**, **Steely Dan**, **Goo Goo Dolls**, **The Osmonds**, **Jay-Z**, **Maxwell**, **Duran Duran**, **Will Smith**, **Toad The Wet Sprocket**, **Phish**, **Tom Petty**, **The Cranberries**, **Billy Joel**, **Van Halen**, **Belinda Carlisle**, **10,000 Maniacs**, **Boyz II Men**, **New Kids On The Block**, **Soul Asylum**, **George Michael**, **Vixen**, **Sting**, **Warren Zevon**, **Stevie Nicks**, **Billy Idol**, **The Outfield**, **LL Cool J**, **Mika**, **AC/DC**, **Genesis**, **Bob Seger**, **Soundgarden**, **Brandy**, **Winger**, **Kris Kross**, **Michael Bolton**, **Celine Dion**, **World Party**, **Paul McCartney**, **The Offspring**, **Beyonce**, **Firehouse**. ■ A 26 May auction via natedsanders.com included **Beyonce** dress. ■ *Rock & Pop* auctions via adampartridge.co.uk are on 4-5 August. ■ *Marvels Of Modern Music* auctions via rrauction.com are on 31 August, 9,17 November. ■ A 7 June auction by ICZ, Palm Harbor, Florida, included **Metallica**, **Red Hot Chili Peppers** drumsticks, **Rush**, **Jimi Hendrix**, **Stevie Ray Vaughan**, **Bruce Springsteen**, **Prince**, **Nirvana** guitars. ■ The 7 June *White Label Auction* via omegaauctions.co.uk made £43,540, including **The Cure** *Disintegration* test-pressing LP, £5,500. ■ The 14 June bonhams.com auction of John Peel's collection raised £465,783, including **Sex Pistols** Anarchy In The UK test-pressing 7", £20,400, **The Smiths** demo tape, £17,850. ■ On 21 June, **Umphrey's McGee** offered NFT test-pressings, handwritten lyrics, studio song-charts via AFAF.io. ■ **Chris Brown** has audio-visual NFTs out via thebreezyverse.com. ■ On 22 June, **Elton John** offered for charity a hoverboard via nft.eltonjohn.com. ■ *Music & Entertainment* auctions are held via specialauctionservices.com, 12 July, 27 September, 29 November. ■ A *Summer Entertainment Memorabilia Auction* is due via vegalleries.com. ■ In June, **Iggy Azalea**'s 5,228 sq ft, five-bedroom, four-bathroom house with 1.06 acres in Hidden Hills, California, sold via Coldwell Barker Realty for $5.8 million, while **Frankie Valli**'s Los Angeles condominium was offered for $3.195 million. ■ An 8 July auction by Dalshire, Carrollton, Texas, included **Jani Joplin** coat (estimate, $100,000), **Elvis Presley** sash, **Jimi Hendrix** scarf. ■ On 1 July, **George Michael**'s piano was offered for charity via theauctioncollective.com. ■ **Loretta Lynn**'s former 5,769 sq ft, three-bedroom, four-bathroom house near Nashville, with gym, studio, office, garages, seven acres, was offered in June for $2.1 million via Village Real Estate. ■ The 25 June *Artifacts Of Hollywood & Music* auction by GWS, Agoura Hills, California, included guitars from **Rob Zombie**, **Tammy Wynette**, **Willie Nelson**, **KISS**, **John Lennon** clock, **Kurt Cobain** shirt, **Janis Joplin** mandolin, **Britney Spears** hat, **Elvis Presley** watch, jewellery, microphone, **Johnny Cash** pistol, harmonica, **Roy Orbison** pistol, **Charlie Daniels** car, **Dizzy Gillespie** trumpet, **Conway Twitty** costume, **Lady Gaga** boa, dental cuff, **Michael Jackson** hats, badge, jacket, shirt, **Janet Jackson** costume, cuffs, **Whitney Houston** dresses, bag, ex-The Beatles' **Pete Best** drumhead, **Ringo Starr** shirt, **Buddy Holly** socks. ■ In June, **Sonic Youth** offered 100-plus blank reel-to-reel tapes via reverb.com, while **Cocteau Twins** touted drum machines. ■ In June, **Charlie Daniels**' Prevost Liberty 1994 tour bus was pegged at $200,000 via hemphillbussales.com.



Charlie Daniels' tour bus: stopping permanently for $200k

Prog/Avant

Band *Bonus Bits & Blunders* 200-copy charity CD is due via bandcamp.com. ■ **Man** *Life On The Road: On Air 1972-83* 4CD/2DVD, with 28-track 4CD, 10-track 2DVD, from BBC, Esoteric, 30 September. ■ **Flash**'s 22-track *In The USA* 3CD, from New York, July/August 1972, Indianapolis/New Jersey, December 1972, Cape Cod, August 1973, Burbank/Miami, October 1973, Think Like A Key, 9 September. ■ **England** *The Concerts In Japan* CD, LP, are due by Christmas. ■ A ***Jerry Garcia*** *Archive Project* is due to launch online, 1 August. ■ Laura Shenton ***Kate Bush*** *A Visual Biography* book, Wymer, 12 August. Due: July (15) **Steve Hillage** *The Glastonbury Experience Live 1979* CD/book, burning shed.com, Arcade Fire's **Richard Reed Parry** *Heart + Breath: Rhythm & Tone Fields*, Offair (29) ***Gypsy***, Sundazed August (19) **Röyksopp** *Profound Mysteries II* CD, cassette, profoundmysteries.royksopp.com (26) **Diamanda Galas** *Broken Gargoyles*, Intravenal Sound Operations September (2) **Bill Bruford's Earthworks** *The Sound Of Surprise*, Summerfold, **Jon & Vangelis** *Page Of Life*, Esoteric (30) **Centipede** *Septober Energy* 2CD, Esoteric TBC Strawbs' **Chas Cronk** *Liberty*, Renaissance, **OKR**'s latest, Kscope, **Rick Wakeman** *A Gallery Of The Imagination*.

Pop+

Sheena Easton's unissued *Live At The Palace, Hollywood Deluxe* CD/DVD, Cherry Pop, 19 August. ■ **Child** *The Complete Child Collection* 3CD, bonuses, **The New Seekers** *The Albums 1975-85* 4CD, bonuses, 7Ts, 12 August. ■ **Robbie Williams** *XXV* CD, LP, cassette, revamps plus new cut, *Deluxe* 2CD, 10 bonuses (three new), Columbia, 9 October. ■ In June, **Zara Larsson** announced that she's taken control of her catalogue from 2011 on and launched her own label, Sommer House, for future releases. ■ **Nina Nesbitt** *Alskar* CD, LP, clear, green LPs, cassette, *Deluxe* CD, four bonuses, Cooking Vinyl, 2 September. ■ Allan Kozinn *McCartney Legacy Vol I* **Paul McCartney** book, Dey Street, 13 December. ■ **Beyonce** *Renaissance* box, with CD, T-shirt, booklet, poster, shop.beyonce.com, 29 July. ■ **The Lighthouse Family** announced in June that they've split up. ■ **Alphaville** *Eternally Yours* 2CD, 3LP, gold 3LP, box with bonuses, Neue Meister, 23 September. ■ Carl Magnus Palm ***ABBA*** *At 50* book, Palazzo, 8 September. ■ **Melanie C** *Who I Am* book, Welbeck, 15 September. ■ Natasha Lasky **Britney Spears** *Blackout* book, Bloomsbury, 8 September. ■ On 10 June, **Spandau Ballet** announced that they have a project on their 1979-81 gigs/appearances and are seeking fans' stories, photos, flyers, posters, tickets, video/film footage, via submissions. spandauballet.com. ■ **Toyah** *Anthem* gold LP, 2CD/DVD with 25 bonuses (15 unissued), *Super Deluxe* box, with 2CD/DVD, bonus CD with 20 unissued, ➤

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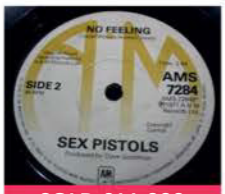

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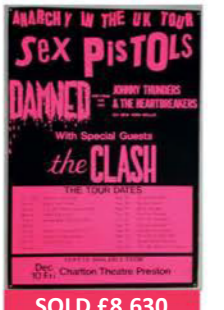

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OMEGA AUCTIONS

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picture disc LP, orange 7", 12", print, book, four postcards, Cherry Red, 9 September. ■ **Modern Romance** *Adventures In Clubland Expanded*, bonuses, Cherry Pop, 2 September. ■ **Giorgio Moroder** *Scarface Expanded* 2CD, 13 bonuses, has pre-orders via lalalandrecords.com. ■ **Simple Minds** *Direction Of The Heart* CD, LP, coloured LP, cassette; *Deluxe* CD/book, two bonuses, BMG, 21 October. Due: September (9) **Santigold** *Spirituals*, Little Jerk (16) **Noah Cyrus** *The Hardest Part*, RECORDS October (21) **Meghan Trainor** *Takin' It Back*, Epic TBC **Eminem** *Curtain Call 2*.

Post/Punk

Savage Republic unissued *Africa Corps Live At The Whisky A Go Go 30th December 1981*, ***Exploratorium*** *Expanded* with bonuses, Independent Project, 16 September. ■ **Flogging Molly** *Anthem* CD, maroon, grey LPs, cassette, box with yellow LP, 7", patch, bottle cap, opener, repro set-list, laminate, Rise, 9 September. ■ **Marc Ribot** *Unstrung* book, Turnaround, 3 November. ■ Bad Religion's Greg Graffin *Punk Paradox* book, Hachette, 8 November. Due: July (15) The Stooges *A Fire Of Life* 2CD, Easy Action September (23) Buzzcocks *Sonics In The Soul*, Cherry Red (30) Dropkick Murphys *This Machine Still Kills Fascists*, Dummy Luck TBC **SSD** *The Kids Have Their Say*, Trust.

Rock

Bachdenkel *Rise And Fall*, unissued bonuses, Grapefruit, 19 August. ■ **Little Feat** *Waiting For Columbus Super Deluxe* 8CD, 8CD/7", 8CD/2LP/7" boxes, with unissued 2CDs from Manchester City Hall, July 1977, London Rainbow, Washington DC Lisner Auditorium, August 1977, Rhino, 29 July. ■ **Black Star Riders** *Wrong Side Of Paradise* CD, cassette, LP, green, blue, red, white LPs, *Deluxe* CD, USB, two bonuses, Earache, 20 January 2023. ■ ***SiX By SiX*** CD, 180g LP, with **Ian Crichton** (Saga), **Nigel Glockler** (Saxon), **Robert Berry** (3), InsideOut, 19 August. ■ Brian J Kramp *This Band Has No Past* **Cheap Trick** book, Jawbone, 6 September. ■ **Kings Of Mercia**'s debut, with **Jim Matheos**, **Joey Vera** (Fates Warning), **Steve Overland** (FM), **Simon Phillips** (ex-Toto), Metal Blade, September. ■ Janie Hendrix/John McDermott *Jimi* **Jimi Hendrix** book, Abrams, 24 November. ■ **Def Leppard** *Definitely: The Official Story Of* book/record is due via genesis-publications.com, 25 November. ■ **Deep Purple** *Bombay Calling* 2CD/DVD, 3LP/DVD edited editions, Edel, 26 August, Jerry Bloom ***Jon Lord*** *– A Visual Biography* book, expanded *Collector's Edition*, Wymer, 23 September. ■ A fans' history of **Fairport Convention** is due via Spenwood in November, with story submissions sought via fairportfanbook@gmail.com. ■ The ***Bon Jovi*** *By Ross Halfin* photobook and 300-copy slipcased, leatherbound edition with print (£299) are due via Rufus in November. ■ **Alice Cooper** *Live From* ➤

Altogether Now

Noteworthy guest-spots this month

Steve Aoki *Hiroquest*, hiroquest.com, 16 September: **Taking Back Sunday**.
Marina Allen *Centrifics*, Fire, 16 September: **Emily Eihaj** (Angel Olson).
Armed For Apocalypse *Ritual Violence*, Candlelight, 7 October: **Andreas Kisser** (Sepultura).
Air Waves *The Dance*, Fire, 9 September: **Skyler Skjeiset** (Fleet Foxes), **Cass McCombs**.
Nell Bryden's latest, [TBC]: The Kinks' **Ray Davies**.
Jo Bartlett *The Cut Up,* Through The Looking Glass, 30 September: Happy Mondays' **Shaun Ryder**, Primal Scream's **Bobby Gillespie**, Manic Street Preachers' **James Dean Bradfield**.
Breland *Cross Country*, Bad Realm, 9 September: **Keith Urban**, **Thomas Rhett.**
Shemekia Copeland *Done Come Too Far* CD, LP, Alligator, 19 August: **Cedric Burnside** (Jimmy Buffett), **Kenny Brown** (Cyndi Lauper), **Pat Sansone** (Wilco), **Charles Hodges** (Albert Collins), **Sonny Landreth**.
DOMi & JC Beck *NOT TiGHT*, Apeshit, 29 July: **Herbie Hancock, Thundercat, Mac De Marco, Anderson .Paak, Snoop Dogg, Busta Rhymes,** The Roots' **Q-Tip**, Steely Dan's **Donald Fagen**.
Claudia Ferme *A Lot's Gotta Change*, American Dreams, 12 August: **Dustin Luarenzi** (Bon Iver).
Brent Faiyaz *Wasteland*, Lost Kids, 15 July: **Alicia Keys**, **The Neptunes**, **Tyler, The Creator**, **Raphael Saadiq**.
Kirk Fletcher *Heartache By The Pound* DL, kirkfletcherband.com, 29 July: **Reese Wynans** (John Mayall), **Terrence F Clark** (Robert Cray), **Travis Carlton** (Larry Carlton), **Randy Bermudes** (The Fabulous Thunderbirds), **Jade MacRae** (Joe Bonamassa), **Mark Pender** (Bruce Springsteen), **Joe Sublett** (Little Feat).
Nicolle Galyon *Firstborn*, Sons & Daughters, 22 July: **Kelsea Ballerini**.
Amy Goddard *Rise*, amygoddardmusic.co.uk, 22 July: **Hannah Fisher** (Idlewild).
Thor Harris *Doom Dub II*, Joyful Noise, 22 July: **Mike Watt** (Minutemen), **Marissa Nadler**, **Zola Jesus**.
Freedy Johnston *Back On The Road To You*, Forty Below, 9 September: **Susanna Hoffs** (Bangles), **Doug Pettibone** (Lucinda Williams), **Dusty Wakeman** (Jim Lauderdale), **Dave Raven** (Shelby Lynn), **Aimee Mann**, **Susan Cowsill**.
Nalish Kalish *Great Big Motel Bed In The Sky*, JTM, 22 July: **David Guy** (Amanda Shires).
Julian Lage *A Room With A View* CD, LP, Blue Note, 16 September: **Bill Frisell.**
Lenny Lashley's Gang Of One *Five Great Egrets*, **Omerta,** [TBC]: **CJ Ramone**.
Nikki Lane *Denim And Diamonds*, New West, 23 September: **Alain Johannes**, **Dean Fertita**, **Michael Shuman** (QOTSA), **Matt Helders** (Arctic Monkeys), **Carla Azar** (Jack White).
Lauren Monroe *Messages From Aphrodite* DL, hypeddit.com, 9 September: **Greg Leisz** (kd lang), **Tyler Bryant** (Larkin Poe), **Brian Whelan** (Dwight Yoakam), **Doug Pettibone** (Keith Richards), **David Garza**, **Sebastian Steinberg** (Fiona Apple); **Bob Glaub** (Jackson Browne), **Mai Leisz** (David Crosby), **John Ginty** (Allman Betts Band), **Tammi Brown** (Quincy Jones), **Steve Ferrone** (The Heartbreakers), **Beth Goodfellow** (Iron & Wine), **Rick Allen** (Def Leppard).
Kendell Marvel *Come On Sunshine*, CmdShft, 23 September: **Dan Auerbach** (The Black Keys), **Chris Stapleton**.
Megan Thee Stallion's latest, [TBC]: **Future**.
Cass McCombs *Heartmind* CD, LP, hellomerch.co, 19 August: **Wynnona Judd**.
Ondara *Spanish Villager No 3*, Verve Forecast, 10 September: **Taylor** and **Griffin Goldsmith** (Dawes).
Ozzy Osbourne *Patient Number 9* CD, picture disc CD, LP, coloured LP, Epic, 9 September: Black Sabbath colleague **Tony Iommi**, **Mike McCready** (Pearl Jam), **Eric Clapton**, **Jeff Beck**, **Zakk Wylde**, Guns N'Roses' **Duff McKagan**, Red Hot Chili Peppers' **Chad Smith**, Metallica's **Rob Trujillo**, QOTSA's **Josh Homme**, Foo Fighters' **Taylor Hawkins,** Jane's Addiction's **Chris Chaney**.
William Orbit *The Painter* CD, 180g 2LP, red 2LP, Warners, 26 August: **Beth Orton**, **Polly Scattergood**.
Pye Corner Audio *Let's Emerge* CD, yellow, orange, coloured LPs, Sonic Cathedral, 15 July: **Andy Bell** (Ride).
Psychic Ills *FRKWYS Vol 4.5*, RVNG Intl, 29 July: **Gibby Haynes** (Butthole Surfers).
Queen Kwong *Couples Only*, Ritual, 12 July: **Laura-Mary Carter** (Blood Red Shoes).
Rioghan *Different Kinds Of Losses*, Inverse, [TBC]: **Jonas Renkse** (Katatonia), **Einar Solberg** (Leprous).
Saving Grace's latest, [TBC]: **Robert Plant**.
Sigh *Shiki* CD, LP, Peaceville, 26 August: **Frederic Leclercq** (Kreator), **Mike Heller** (Fear Factory).
Soulfly *Totem* CD, longbox CD/badge/sticker, cassette, LP, gold LP, Nuclear Blast, 5 August: **John Tardy** (Obituary).
Tamino *Sahar*, Communion, 23 September: **Colin Greenwood** (Radiohead).
Taz Taylor Band *Nocturnal*, Global Rock, 15 July: **Graham Bonnet**, **Doogie White** (Rainbow), **David Reece** (Bonfire), **Mark Boals** (ex-Rising Force).
Tove Lo *Dirt Femme*, Pretty Swede, 14 October: **First Aid Kit**.
Marlon Williams *My Boy*, Dead Oceans, 9 September: **Paul Taylor** (Feist), **Cass Basil** (Ladyhawke).
Wilder Maker *Male Models*, Western Vinyl, 29 July: **Adam Duritz** (Counting Crows), **Felicia Douglass** (Dirty Projectors).
Witchery *Nightside* CD, LP, red LP, Century Media, 22 July: **Maciek Ofstad** (Kvelertak), **Hank Shermann** (Mercyful Fate), **Jeff Walker** (Carcass).
Watkins Family Hour *Vol II*, kf-merch.com, 19 August: **Benmont Tench** (Tom Petty), **Fiona Apple**, **Jackson Browne**, **Jon Brion**, **Lucius**.

Queen Kwong: she can see for tiles

Photo (Queen Kwong): Laura-Mary Carter

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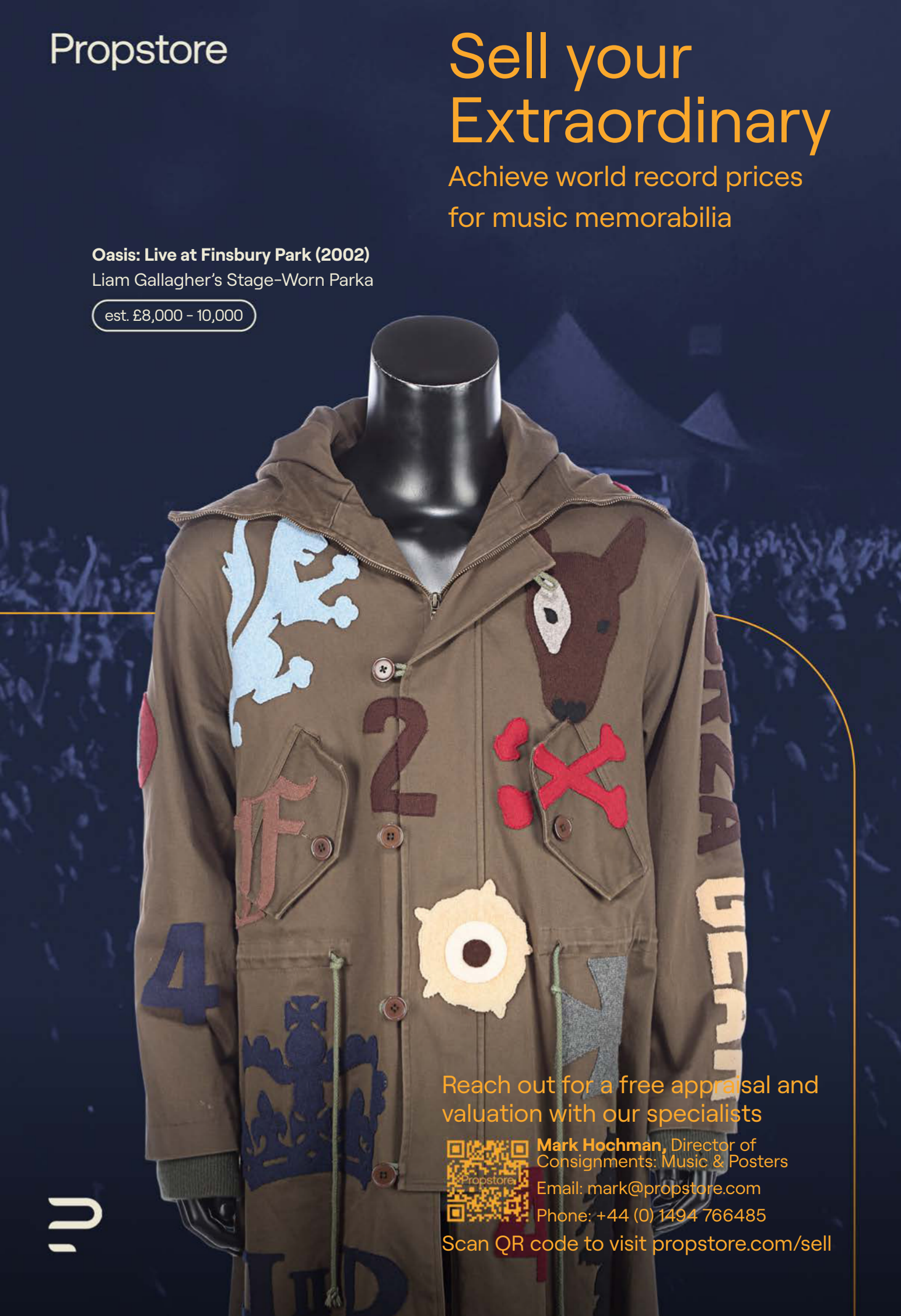

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Rock continued

The Astroturf orange LP/DVD, blue LP/DVD, gold LP/DVD, fluorescent LP/DVD, CD/BD with bonus cut, Q&As, two clips, Dallas Good Records, Texas, October 2015, earMUSIC, 30 September. ■ **The Stranglers** are working on a book and seeking fans' stories, photos and memorabilia via stranglersbook@gmail.com. ■ UFO's **Pete Way**'s *The Plot Vs Damage Control 2003-09* 3CD, with *The Plot*, *Damage Control*, *Raw*; *Solo Albums 2000-04* 3CD, with *Amphetamine*, *Alive In Cleveland* with bonus, *Acoustic Animal*, HNE, 30 September. ■ **Neil Young + The Promise Of The Real** *Noise & Flowers* BD, 2LP, *Deluxe* BD/CD/2LP, Europe, 2019, Reprise, 5 August. Due: July (29) **Tim Finn/Phil Manzanera** *The Ghost Of Santiago*, Expression, REO Speedwagon's **Jesse Harms** *All Sides* 6CD, Melodic Rock August (12) Survivor's **Jimi Jamison** *Rock Hard*, Iconoclassic (19) Toto's **David Paich** *Forgotten Toys*, The Players Club, **Demi Lovato** *Holy Fvck*, Island September (2) ex-Uriah Heep's **Peter Goalby** *The Solo Anthology*, Explore (23) **Arkells** *Blink Twice*, Universal October (14) **Kodaline** *Our Roots Run Deep*, Fantasy TBC **Sandi Thom** *Wanderlust*.

Reggae/Soul+

The Foundations *Am I Groovin' You* 3CD, bonuses, Strawberry, 12 August. ■ **Slave, Steve Arrington & Aurra** *The Definitive 3CD Collection*, 12 August, **Shirley Murdock** *As We Lay* 3CD, bonuses, Soulmusic, 19 August. ■ Brittnay L Proctor **Minnie Riperton** *Come To My Garden* book, Dwight E Brooks **Earth Wind & Fire** *That's The Way Of The World* book, Bloomsbury, 3 November. ■ **The Heptones** *Better Days/King Of My Town Expanded* 2CD, 17 bonuses, Doctor Bird, 23 September.

Vintage

Colin Escott *The Birth Of Rock'n'Roll: The Illustrated Story Of Sun Records And The 70 Records That Changed The World* book, Weldon Owen, 14 November. ■ **Elvis Presley** *Le Retour D'Elvis/His Hand In Mine* 2CD, 19 bonuses, *Elvis Sings The Mad Professor*, seven, *Something For Everybody*, 16, *The Forgotten Album*, 14, are scheduled for July via Culture Factory. The Follow Elvis app is out, offering 1,000-plus pages of text, unaired video and unpublished photos. ■ **Neil Sedaka** offers a personal video message for £369 via cameo.com. Due: July (15) **Richard Berry** *Louie Louie*, **Johnny O'Keefe** *Real Wild Child*, **Sammy Salvo** *Oh Julie*, **Lloyd Price** *Under His Spell Again!*, **Nita, Rae & Ruby** *Whose Baby Are You?*, Jasmine (22) **Gene Vincent** *Rainy Day Sunshine*, Bluelight August (5) **Doris Day** *Latin For Lovers* 3CD, SFE.

Got any news? Send it to tim.jones@metropolis.co.uk

In with the NEU!

Box sets and tributes to **NEU!** in the pipe

In September, 50th anniversary 5LP and 5CD box sets of ***NEU!*** emerge, each with a stencil and booklet. The vinyl version features the *NEU!*, *2*, *75* LPs and a *Tribute Album* 2LP, incorporating remixes by the likes of **The National**, **IDLES**, **Alexis Taylor** (Hot Chip), **Mogwai**, **Stephen Morris** (New Order) and **Yann Tiersen**. The 5CD box adds *86*, while NEU's **Michael Rother** plays London Clapham Grand on 3 November.

NEU! 50 5CD, 5LP boxes are on Gronland, 23 September.

NEU!: we should be so Glücky

Press play

More US vinyl production capacity slated for 2023

The US Mobile Fidelity Sound Lab label, which specialises in audiophile pressings on 180g and 210g vinyl, announced in June that it intends to open the US' "premier vinyl production facility" next year. Further details are due this autumn, but parent company Music Direct affirmed that Fidelity Record Pressing "will help unclog the years-long backlog impacting the industry… capturing a particular segment of the vinyl market and meeting the demand for truly great-sounding LPs… strictly focused on quality – not quantity". Company boss, Jim Davis, added, "record pressing is an intricate pursuit – it shouldn't be about achieving specific volumes," rather "adhering to excellent standards and leveraging the most experienced experts," such as vinyl engineers Rick and Edward Hashimoto. He insisted, "Fidelity will prove to analogue lovers how LPs should really sound." The new plant, at Oxnard, California, boasts eight Record Pressing Machines from Nashville that should pump out up to two million records per annum, beginning in the first quarter of 2023.

See musicdirect.com.

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MoFi: more high-end audio beckons

Amber nectar

Lost 80s music by The **Amber Quills** out for charity

Soundtrack composer **Michael Burdett**, whose claims to fame include overseeing the first demos by **Wham!**, has revamped lost early-80s recordings with **The Amber Quill**. The 1,000-copy numbered Chords & Candies 12", with two exclusive mixes, is out online, while 78 copies stamped "Hidden copy" have been placed randomly in charity shops across the UK. In addition, there are four white label test-pressings to unearth, one each in England, Wales, Scotland and Northern Ireland.

For more information, see theamberquills.com. If you spot a copy, let us know via rc.editorial@metropolis.co.uk.

The Amber Quills: 12"s for charity

Heads music

Twentieth anniversary of **The Heads**' third opus

The Heads' *Under Sided Deluxe* is due out in September on 2CD, coloured 2LP and box set. As well as the eight-track 2LP, a 20-track 2CD has unissued demos, outtakes, John Peel BBC session cuts from 2000, compilation tracks and two exclusive numbers. The box includes a coloured (red, green, blue) 4LP of the album, plus a selection of *Extras*, and a five-track 2CD of unissued live material from Bristol Thekla and rehearsals, 2000-01. There's also a booklet, stickers and slipmat.

The Heads *Under Sided Deluxe* 2CD, 2LP, box set are on Rooster, 9 September.

This *is* Jethro Tull

Jethro Tull books and art collection in the offing

Richard Hougton's 432-page "fan history" of **Jethro Tull**, *Lend Me Your Ears*, is due out in paperback and a 100-copy *Super Deluxe Edition* box set in September. The latter includes playing cards, coasters, four photos, plectrum, and repro handwritten lyrics/tour itinerary notes/set-list, and part of an **Ian Anderson** flute. In addition, the *Jethro Tull Art Collection* is out in 14 instalments through 2022-23, comprising 75-copy signed/giclee art prints of 14 album sleeves, namely, *Aqualung*, *Stand Up*, *Benefit*, *A Passion Play*, *Songs From The Wood*, *Heavy Horses*, *The Broadsword And The Beast*, *This Was*, *Thick As A Brick*, *Too Old To Rock'n'Roll: Too Young To Die!*, *Minstrel In The Gallery*, *A*, *War Child, Stormwatch*. A box set with bonus booklet and signed giclee print of *Stormwatch 'Polar Bear'* and signed *Living In The Past* screen print is £1,800.

Richard Hougton Jethro Tull* Lend Me Your Ears *book*, Special Edition *box are out via thisdayinmusicbooks.com, 15 September, and the Jethro Tull art collection prints and box are out via jethrotullart.com.

Jethro Tull: art-rock

The Libertines, two decades on

Taking the Libertines

The Libertines reissues and box set due

The 20th anniversary of **The Libertines'** debut album *Up The Bracket* is marked in October by 46-track *Deluxe* 2CD, 2LP and red 2LP sets, as well as a *Super Deluxe Edition* box set with 65 unissued cuts. The *Deluxe* sets take in the *100 Club Live 4/10/02* set from London, while the box includes it on a white LP, along with the *Up The Bracket* LP, and 2CD, which includes outtakes, demos and live/radio session cuts. There's also a 20-track demos cassette, DVD with three promo clips, three BBC TV numbers, and bonuses, along with a blue 7", red 7" and a 60-page book.

The Libertines *Up The Bracket Deluxe* 2CD, 2LP, red 2LP, *Super Deluxe* box are on Rough Trade, 21 October.

Pirate trader scuttled

Action taken against CD pirate on Amazon

On 21 June, the City Of London Police's Intellectual Property Crime Unit, acting in coordination with the BPI and the North West Police Intellectual Property Crime Unit, seized 32,254 counterfeit CDs from two commercial and one residential properties on The Wirral in Merseyside. They were said to be "worth an estimated loss to the industry of £169,708", had they been sold online via Amazon, whose own Counterfeit Crimes Unit reported the illicit CD operation to the police. The Unit's Andy Cope underlined that it is "important for the public to remember that sales from counterfeit goods can fund other forms of criminal activity, such as modern-day slavery and drug dealing," and that "this operation should send a strong warning that the sale of counterfeit goods will not be tolerated. It also shows the effectiveness of partnership… tackling intellectual property crime". The Director of the Amazon Counterfeit Crimes Unit, Kebharu Smith, added that, "Amazon will keep investing and innovating to stay ahead of counterfeiters, so that customers can shop with confidence in our store. We will also continue working with trade organisations and law enforcement".

BPI BRITISH PHONOGRAPHIC INDUSTRY

BPI and law-enforcement, gunning for pirates

Photo (The Libertines): Roger Sargent

The Waterboys in 1988, with Mike Scott, centre, on mandolin duty

AN APPOINTMENT WITH MR SCOTT

The Waterboys' Mike Scott on the Scottish folk-rockers' latest vinyl outing

Tell us about the new Waterboys album,* All Souls Hill*. Was it important that it was available on vinyl?
Since *An Appointment With Mr Yeats* in 2011, all our records have been released on vinyl, which is the good and proper state of affairs.

Did it take long to get the vinyl done?
I mixed the album myself, then had it sonically mastered by my colleague, Don Jackson. For the vinyl edition, I made master WAVs of each side of the vinyl from Don's tape-masters, on my computer. It's so cool to do the gaps myself, as it's always such an important, magical part of making a record. Then I submitted those to Cooking Vinyl, who did the rest, before I needed to approve the test-pressings.

Did you get involved in putting together the package?
Yes. For the last several albums, I've worked with a brilliant designer, Ian Ross. I send him a basic idea or a sleeve picture, then he makes it all beautiful. For *All Souls Hill*, I chose a photo by Kahn & Selesnick, two amazingly talented artists. They also did the sleeve image of 2015's *Modern Blues* – the green man figure.

Tell us about the bonus material.
On each of the last three albums, we did a bonus CD of mashups of the tracks, only one of which, the third disc of 2017's *Out Of All This Blue*, made it to vinyl. This time, I wanted a change, so the bonus is a double-sided 7". I have a lot of music in progress at any one time and, for the bonuses, I selected the two tracks that felt right. One is an original, Painting America White, which was triggered by the Nazi march in Charlottesville in 2017. The song isn't topical enough to go on the new album, because the events are five years old, but I dug it a lot, so it's on the 7". The other track is our take on Jumpin' Jack Flash, played the way it fucking should be!

"ONE SONG WAS TRIGGERED BY THE NAZI MARCH IN CHARLOTTESVILLE IN 2017"

Do you keep test-pressings and the like?
Yes, but not with any ceremony. I'm sure I have them for lots of our records, but I don't collect them, as it were, or file them in order with glee, while rubbing my hands! I always keep vinyl copies of finished records: one shrink-wrapped for posterity, and the other to play.

Was it a difficult process to decide which other songs should go on the album?
With vinyl, there's always an issue about how long the sides are. Tony Visconti once said that 18 minutes should be the limit, because that allows for maximum sound quality, bass tone and overall volume. I'm sure he's right, but 36-minute albums are short, man. I like to put more on. *Fisherman's Blues* was 54 minutes, Dylan's *Highway 61* was 51, so, if anyone ever says to me, "Oh dear, it's a bit too long for vinyl sides", I remind them of those!

What do you think of the finished product?
This album is one that I'm very fond of. In a quiet way, I'm as proud of it as anything The Waterboys have released. Oddly enough, I wrote almost none of the basic music, only the vocal melodies and some overdub instrument lines. Six of the nine

With a little LP from his friends: The Waterboys' *All Souls Hill*; Mike Scott and Waterboys drummer Eamon Ferris

Photo: Mike Scott (Christian Tierney)

tracks were developed from instrumentals that producer/mixer Simon Dine sent me, one has music by James Hallawell, and two are covers. Uniquely, I have to learn how to play them before we play them live!

Do you have anything else unissued in the archive that may come out?
Oh, don't start me! I recently completed work on a 5CD set of music from *This Is The Sea* – outtakes, demos, other songs, alternate takes, live tracks. Those CDs all top 70 minutes. It's a constellation of music and will probably come out late 2023 or spring 2024, with a huge accompanying book, like the *Magnificent Seven* box/book. There's also an album to come after *All Souls Hill*, which is almost finished, and an album of weird/comedic spoken-word things in different voices. It's a lot of fun.

Are there plans for more vinyl releases, too?
Yes. On 2 December, *A Rock In The Weary Land* and *An Appointment With Mr Yeats* will be re-released with extra tracks.

Is vinyl an important part of your own collection?
Yes, indeed. I still have my old records from the late 60s, when I started buying singles, and from the 70s, when I started buying albums. Also, some of my parents' old records, like their 1967 copy of *Sgt Pepper*. And I buy vinyl all the time. It's my preferred way to listen, not necessarily for sound quality, but because streaming is bitty and CDs are too long. I like committing to a 20-minute side of music. That's a feast. Recently, I bought my eight-year-old daughter Taylor Swift's *Folklore* and *Evermore* on vinyl and we've listened to those a ton of times. I'm proud that she's learned to put on records and handle them. Great girl!

The Waterboys* All Souls Hill *LP, blue LP/7", CD, cassette, are out via waterboys.tmstore.es.

FIRST SPIN
Readers' virgin vinyl purchases

This month: Sweet Fox On The Run

In March 1974, the seven-year-old me was delighted when my gran gave me a pound note. This was wealth undreamt of. At the time, my mum really liked the new single on the radio by Sweet, Fox On The Run. The following day, as usual, I was despatched to the local shop to buy the *Manchester Evening News*, ready for when my dad came home from work. Next door but one from the newsagents was the hardware shop, where, as well as the usual ironmongery, they also sold a few chart singles. I called in with my pound note, and there was Fox On The Run which I immediately bought for the princely sum of 75p, leaving enough for some Toffos and a Rowntrees Texan bar... When I got home, my mum was delighted, and the little record went straight on the stereogram turntable for its first spin. She kept that single all her life. It's back with me now, still sounds great, and always reminds me of my late mum.

Andrew Bromelow

UPCOMING VINYL RELEASES

Paul McCartney *McCartney I, II, III* 3LP box, clear, cream, white 3LP, 3CD, each with three prints, Universal, 5 August.
Earl's Closet 2LP, red, clear 2LPs, CD, with unissued **Hall & Oates**, **David Johansen** (New York Dolls), **Delbert McClinton**, LITA, 15 July.
The Finn Brothers *Finn* 2LP, 10 unissued, Needle Mythology, 29 July.
Front Line Assembly *The Initial Command*, *Corroded Disorder*, *Total Terror 1*, *2* 2LPs with bonuses are due via Mecanica.
Lindisfarne *Back And Fourth* 180g LP, *Magic In The Air* 180g 2LP have pre-orders via renaissance recordsus.com.
Leonard Cohen *Hallelujah & Songs From His Albums* 2LP, blue 2LP, CD, including unissued, Sony, 14 October.
Jason Mraz *Mr A-Z Deluxe* 2LP, four unissued, Elektra, 22 July.
DevilDriver *Clouds Over California* 9LP, with *DevilDriver*, *The Fury Of Our Maker's Hand*, *The Last Kind Words*, *Pray For Villains*, *Beast*, Echo, 29 July.
Vince Guaraldi *It's The Great Pumpkin, Charlie Brown* 45rpm LP, coloured/shaped LP, splatter LP, CD, seven bonuses each, Craft, 26 August.
Chris De Burgh *A Better World* blue 180g 2LP, two bonuses, Music On Vinyl, 15 July.
Eva Cassidy *Nightbird* 45rpm 180g 7LP, 12 unissued, Blix Street, 26 August.
Steps *Platinum Collection* 2LP, splatter 2LP, 2CD, two unissued, CD, BMG, 19 August.
Howard Shore *Crimes Of The Future OST* LP is due in 2023, [TBC].
Hikaru Utada *First Love*, *Distance*, *Deep River*, *Ultra Blue*, *Heart Station* 180g 2LPs, each with bonus, *Fantome* 180g 2LP, Universal, 12 August.
Nick Cave & Warren Ellis *La Panthère Des Neiges* picture disc, white LPs, CD, have pre-orders via invada.co.uk.
Pendragon *Love Over Fear Acoustic* blue 180g 2LP is due via themerchdesk.com, and *Fallen Dreams And Angels And All The Loose Ends* LP is due by Christmas.
POD *When Angels & Serpents Dance* gold LP, CD, three bonuses, Mascot, 14 October.

15 July Cabaret Voltaire's **Stephen Mallinder** *Tick Tick Tick* LP, Dais; **Azymuth** *Telecommunication* 180g LP, Craft; **Elvis Costello** *Mighty Like A Rose* gold 180g LP, Dream Theater's **James LaBrie** *Impermanent Resonance*, **Sponge** *Rotting Pinata* orange 180g LPs, **The Tangent** *The Music That Died Alone*, **Ted Nugent** *Free-For-All* blue 180g LPs, Music On Vinyl; **Chicago** *Born For This Moment* 2LP, CD, BMG; **T Bone Burnett** *The Invisible Light: Spells* 2LP, CD, Verve Forecast; **Ana Popovic** *Unconditional* 2LP, Eclecto Groove; **The Exploited** *Let's Start A War* LP, Radiation; **Lee 'Scratch' Perry/Ari Up** *Return From Planet Dub* 180g LP, Collision; **Supersuckers** *Sub Pop Demos* LP, Improved Sequence; **Ronnie Foster** *Reboot* LP, red LP, Blue Note; **Atomic Rooster** *Death Walks Behind You* coloured LP, Cleopatra; **The Buckinghams** *Kind Of A Drag* yellow LP, Culture Factory; **The Cramps** *Flamejob* LP, Drastic Plastic; **Oingo Boingo** *Nothing To Fear* LP, Rubellan.

22 July ex-Thin Lizzy's **Snowy White** *Driving On The 44* 180g LP, CD, Soulfood; **Belinda Carlisle** *The Collection* 2LP, Demon; **Slipknot** *.5: The Gray Chapter* coloured 2LP, Roadrunner; **Laurie Anderson** *Bright Red*, **Art Blakey & The Jazz Messengers** *Reflections In Blue*, **Meat Loaf** *Midnight At The Lost & Found* coloured 180g LPs, **Hans Zimmer** *Man Of Steel* coloured 180g 2LP, Music On Vinyl; ***Theaudience*** 2LP, Last Night From Glasgow; **Ben Harper** *Bloodline Maintenance* LP, CD, Chrysalis; **The Upsetters** *Return Of The Super Ape* LP, VP; **Albert Collins** *Cold Snap* LP, Alligator; **Bonnie Tyler** *Total Eclipse Of The Heart* gold LP, **Iggy & The Stooges** *Scene Of The Crime* red LP,

The Vinylist

Cleopatra; **Muddy Waters** *Live At Rockpalast* 2LP, MiG; **Paul Weller** *22 Dreams* 2LP, Island; **Yes** *Beyond & Before* coloured 2LP, Purple Pyramid.

29 July **Goblin** *Contamination*, *Profondo Rosso*, *Suspiria*, *Zombi* red 180g LPs, Cinevox; **Of Montreal** *Freewave Lucifer Freewave Lucifer F<ck F^ck F>ck* LP, CD, Polyvinyl; ***Zapp*** purple 180g LP, **Nailbomb** *Point Blank* coloured 180g LP, **Elvis Costello** *Spike* 180g 2LP, **Annihilator** *Set The World On Fire* blue 180g LP, Music On Vinyl; **Mark Knopfler** *Local Hero* 180g LP, Mobile Fidelity; **Jethro Tull** *Thick As A Brick* LP, Parlophone; **Ghostface Killah** *Bulletproof Wallets* LP, Get On Down; **Alva Noto/Ryuichi Sakamoto** *Insen* 2LP, CD, Noton; **Dimmu Borgir** *Northern Forces Over Wacken* 2LP, Nuclear Blast; **Blood Sweat & Tears** *3* 180g LP, **Elvis Presley** *Promised Land* gold 180g LP, Friday; Toto's **Bobby Kimball** *Mysterious Sessions* blue LP, Purple Pyramid; **Bozzio Levin Stevens** *Black Light Syndrome* clear LP, Magna Carta; **Eric Clapton** *Nothing But The Blues* 2LP, Reprise; **Fear Factory** *Soul Of A New Machine Deluxe* 3LP, Rhino; **Frontline Assembly** *Nerve War* blue 2LP, Cleopatra; **Gordon Lightfoot** *Summertime Dream* clear, gold LPs, **The Moody Blues** *A Question Of Balance* 180g LP, Friday; **Jag Panzer** *Age Of Mastery* 2LP, Svart; Dream Theater's **Jordan Rudess** *Road Home* orange 2LP, Magna Carta; **Josh Rouse** *Going Places* LP, Yep Roc; Spock's Beard's **Ryo Okumoto** *The Myth Of The Mostrophus* 3LP, InsideOut; ***The Cribs***, *Men's Needs Women's Needs Whatever*, *New Fellas* LPs, Sonic Blew; **Yo La Tengo** *I Can Hear The Heart Beating As One* 2LP, Matador.

Def Leppard album and double reissues

5 August **Dub War** *Westgate Under Fire* LP, coloured LP, CD, cassette, Earache; **Bobbie Gentry** *The Girl From Chickasaw County Highlights From The Capitol Masters* 2LP, 2CD, Capitol; **Whiteout** *Bite It* 2LP, *Young Tribe Rule* LP, Demon; **Tintern Abbey** *Beeside* coloured 2LP, **James Horner** *Field Of Dreams* LP, Real Gone; **Dr Martin Luther King Jr** *Why I Oppose The War In Vietnam* LP, Motown; **David Bowie** *Hours* LP, CD, *Toy*, *Earthling*, *Outside*, *The Buddha Of Suburbia*, *Black Tie White Noise* 2LPs, CDs, Parlophone; **The James Taylor Quartet** *The Man In The Hot Seat* LP, CD, Audio Network; **Def Leppard** *Euphoria* 2LP, *Adrenalize* LP, EMI; **Bad Religion** *Generator* green LP, Epitaph; **Clint Mansell** *She Will* pink LP, Mercury KX; Testament's **Alex Skolnick Trio** *Last Day In Paradise*, Dream Theater's **Jordan Rudess** *Feeding The Wheel* blue 2LPs, Magna Carta; **Front Line Assembly** *Corrosion* purple LP, **Judy Collins** *Spellbound* blue 2LP, **Rick Derringer** *Rock And Roll Hoochie Koo* purple LP, **Samantha Fish** *Live* pink LP, Cleopatra; **Lamb Of God** *Sacrament* 2LP, Century Media; **Michael Kamen** *Iron Giant* 2LP, Varese Sarabande; **Mitch Ryder & The Detroit Wheels** *All Mitch Ryder Hits!* 180g LP, **Thin Lizzy** *Black Rose* red LP, Friday; **Phyllis Hyman** *Essential* 2LP, United Souls; **Pinnick Gales Pridgen** *PGP 2* red 2LP, Magna Carta; **Primus** *Conspiranoid* white LP, ATO; **Pussy** *Plays* LP, Secret; **Soul Asylum** *The Silver Lining* LP, Blue Elan; **Tangerine Dream** *Machu Picchu* LP, Kscope; **Timbaland & Magoo** *Under Construction Pt II* 2LP, Blackground.

12 August ***Leidenschaft*** red 2LP, Atomic Fire; **The Yardbirds** *Heart Full Of Soul* LP, Demon; **Erasure** *Day-Glo* green LP, CD, Mute; **John Powell** *The Bourne Identity* LP, Varese Sarabande; Traffic's **Dave Mason** *Alone Together* gold 180g LP, **Elvis Presley** *Gold Records Vol 5* gold LP, *Elvis' Golden Records* red LP, **Santana** *Marathon* 180g LP, Friday; **Ennio Morricone** *L'Assoluto Naturale* pink 180g LP, Cinevox; **Bitter End** *Harsh Realities* green LP, M-Theory Audio; **The Vibrators** *Fall Into The Sky* LP, CD, Cleopatra; **Faust** *The Faust Tapes* LP, Bureau B; **Arch Enemy** *Deceivers* LP, 3LP, CD, Century Media; **The Bill Evans Trio** *Moon Beams*, *Explorations* 180g LPs, Not Now; **Black Uhuru** *New Day* LP, Law; ex-KISS' **Derek Sherinian** *Planet X* LP, purple LP, Kings X's **Dug Pinnick** *Emotional Animal* gold 2LP, Deep Purple's **Steve Morse** *Deep Impacts 2* gold LP, Magna Carta; **Johnny Winter** *3rd Degree* LP, Alligator; **Lightnin' Hopkins** *Lightnin' In New York* LP, Candid; She & Him's **M Ward** *End Of Amnesia* LP, Jealous Butcher; **Mavis Staples** *We'll Never Turn Back* blue LP, Anti-; The Monkees' **Micky Dolenz** *Demoiselle* 180g LP, 7A; **Twisted Sister** *Donington* splatter LP, Deadline; **Walter Trout** *We're All In This Together*, *Survivor Blues* blue 2LPs, Provogue.

19 August **Walter Trout** *Ride* red LP, Provogue; ***Au Suisse*** LP, white LP, CD, City Slang; **Panic! At The Disco** *Viva Las Vengeance* orange LP, CD, Fueled By Ramen; **Tall Dwarfs** *Unravelled 1981-2002* 4LP, 2CD, Merge; **Fela Kuti** *Roforofo Fight* yellow, green 2LP, Partisan; **Pedro Lima** *Recordar É Viver* LP, red LP, CD, Bongo Joe; **Blondie** *Live* coloured 180g 2LP, earMUSIC; **The Berries** *High Flying Man* LP, Run For Cover; **Pat Travers** *The Art Of Time Travel* LP, red LP, CD, **Christian Death** *Halloween 1981* orange LP, ex-XTC's **Colin Moulding** *Fly Like An Eagle* blue LP, **The Vibrators** *Punk N Bleach* green LP, Cleopatra; ex-King Crimson's **Adrian Belew** *Back Against The Wall* 2LP, Purple Pyramid; Mr Big's **Billy Sheehan** *Nine Short Films* clear 2LP, Magna Carta; **Dion** *The Hits & More* LP, Acrobat; Kings X's **Dug Pinnick** *Strum Sum Up* LP, Magna Carta; **Eric Church** & LP, EMI Nashville; **Blondie** *Live* 2LP, earMUSIC; **Grand Funk Railroad** *Live Album* red 2LP, **The Monkees** *Headquarters Mono* clear LP, Friday; **Jon Gomm** *The Faintest Idea*, **Mansun** *Attack Of The Grey Lantern* LPs, Kscope; ***Jonathan Richman & The Modern Lovers*** LP, Omnivore; **Madonna** *Finally Enough Love* 2LP, silver 2LP, Rhino; **Muddy Waters** *Live At Chequerboard Lounge Chicago 1981* LP, red, white 2LP, Mercury Studios; **Shakespears Sister** *Hormonally Yours* white, splatter LPs, London; ***Spiritual Beggars*** 3LP, green, red, lime 3LP, Svart.

Walter Trout reissues and new set due

VINYL FETISH

TERENCE BOYLAN
TERENCE BOYLAN
(ASYLUM RECORDS 7E-1091, LP, US, 1977) £5

Back in the 60s, Walter Becker and Donald Fagen met Terence Boylan when all three attended Bard College. Indeed, the future founders of Steely Dan eventually played on Boylan's *Alias Boona* album in 1969. Time moved on and Steely Dan emerged to create a stellar collection of work. Meanwhile, Boylan finally prepared another album, which became this eponymous release. It had plenty going for it, including impressive, self-written songs and excellent musicians such as Jeff Porcaro, Wilton Felder, John Guerin, Dean Parks and Fagen. Boylan's production was skilful and even the front sleeve was impressive.

Don't Hang Up Those Dancing Shoes is a stylish opener, with inventive guitar work from Boylan and Parks along with stunning harmonies. There's a subtle power here, with some musical echoes of 70s Steely Dan. Some credit for the album's artistic success must go to Timothy Schmit, who provided many of the superlative harmonies. Another strength is the uncluttered structure, which allows these songs room to breathe. A good example is the dramatic The War Was Over, where empathic contributions, including Porcaro and Steve Lukather, knit together well. This song evokes some comparison with Jackson Browne's and Ian Matthews' contemporaneous work; the latter achieved a US hit with another *Terence Boylan* track, Shake It.

Other highlights include Shame, where deft playing from the likes of Victor Feldman, Chuck Rainey and Fagen creates an infectious groove. Elsewhere, the dynamic Where Are You Hiding? sees some fluent Wilton Felder bass playing drive a galloping rhythm alongside an enigmatic lyric. And Rain King features finely crafted performances, including John Guerin's drumming, conjuring up a jazz-toned mood reminiscent of *Court And Spark* and *Katy Lied*. The harmonies are sumptuous and John Klemmer's sax adds a further layer of carefully built sound. The album concludes with Trains, a thoughtful composition that again recalls Browne and Matthews.

Sadly, this album didn't achieve the commercial success it deserved, even though it seems to have been well received by reviewers. Sure, the restrained, elegant tone is constant and there are no table-thumping choruses. What you do get is Boylan's articulate songwriting, impeccably delivered by a top-level set of musicians and singers. Forty-five years later, it still sounds great.

Steve Burniston

Stereolab *Pulse Of The Early Brain* 3LP in variant sleeve

26 August **Lonely Robot** *A Model Life* 2LP/CD, CD, InsideOut; **The Rolling Stones** *Their Satanic Majesties Request, Beggars Banquet* LPs, ABKCO; **Bridget St John** *Jumble Queen* LP, Our Swimmer; **Albert Ayler Quartet** *The Hilversum Session* LP, Our Swimmer; ex-King Crimson's **Adrian Belew** *Back Against The Wall* red 2LP, Cleopatra; **Ben E King** *Supernatural Soul* gold LP, Goldenlane; **Chicago** *Five* gold LP, **Soil** *Play It Forward* coloured LP, Cleopatra; **Dokken** *Greatest Hits* splatter LP, Deadline; **Ernest Ranglin** *Be What You Want To Be* LP, Emotional Rescue; **Heather Nova** *Other Shores* LP, On; **John Prine** *Aimless Love* LP, Oh Boy; **ELP** *Singles* 12 x 7", BMG; **Raven** *Wiped Out* coloured LP, Culture Factory; **Starship** *Greatest Hits Relaunched* splatter LP, Purple Pyramid; **The Adolescents** *Manifest Destiny*, *Cropduster* LPs, Concrete Jungle.

2 September ex-White Lion's **Mike Tramp** *For Forste Gang* LP, CD, Target; **Stereolab** *Pulse Of The Early Brain* 3LP, coloured 3LP, variant sleeve 3LP, 2CD, variant sleeve 2CD, Warp; **The Orchids** *Dreaming Kind* LP, Skep Wax; **Megadeth** *The Sick, The Dying… And The Dead!* LP, CD, cassette, 180g 2LP/7"/insert/lithograph, Universal; **Ministry** *Every Day Is Halloween* splatter LP, Cleopatra; **Voivod** *Synchro Anarchy* LP, Century Media.

9 September **Charles Stepney** *Step On Step* 2LP, gold LP, CD, cassette, International Anthem; **GA20** *Crackdown* LP, Colemine; **Julian Lennon** *Jude* LP, CD, BMG; **Danzig** *Skeletons* coloured LP, Nuclear Blast; **Faith No More** *Sol Invictus* LP, Ipecac; **Madonna** *Rebel Heart Tour* purple LP, Mercury Studios.

16 September **The House Of Love** *A State Of Grace* CD, 2 x 10" LP, Cherry Red; **Lissie** *Carving Canyons* blue LP, CD, cassette, Lionboy; **David Westlake** *My Beautiful England* LP, CD, Tiny Global; **Ian Carr's Nucleus** *Labyrinth*, *Alley Cat*, *Under The Sun* LPs, Be With; **John Prine** *German Afternoons* LP, Oh Boy; **Leann Rimes** *God's Work* LP, EverLe; **Turin Brakes** *Wide Eyed Nowhere* LP, Cooking Vinyl.

23 September **Buzzcocks** *Sonics In The Soul* CD, LP, Cherry Red; **Beth Orton** *Weather Alive* LP, clear LP, CD, Partisan; **Stratovarius** *Survive* 180g LP, blue, violet 2LPs, green, red ecomix 2LP, CD, earMUSIC; The Charlatans' **Tim Burgess** *Typical Music* coloured LP, CD, Bella Union; **Seasick Steve** *Only On Vinyl* LP, [TBC]; **Dr John** *Things Happen That Way* splatter LP, CD, Rounder; **Nils Frahm** *Music For Animals* 4LP, 3CD, Leiter; **Beth Nielsen Chapman** *Crazytown* LP, Cooking Vinyl; **Marina** *Electra Heart Platinum Blonde Edition* pink 2LP, Atlantic; **Napalm Death** *Scum* pink, blue LPs, Earache; **Venom Inc** *There's Only Black* coloured 2LP, Nuclear Blast.

30 September **Blancmange** *Private View* LP, CD, London; **Pixies** *Doggerel* red, yellow, orange LPs, cassette, CD, *Deluxe* CD/book, BMG; **Jeff Beck**/**Johnny Depp** *18* 180g LP, CD, Rhino; **Snarky Puppy** *Empire Central* 3LP, 2CD, Groundup; **Space** *Spiders* purple LP, *Tin Planet* splatter LP, Demon; **Lambchop** *The Bible* LP, CD, Merge; **Yeah Yeah Yeahs** *Cool It Down* yellow LP, CD, Secretly Canadian; **Space** *Tin Planet* splatter LP, Demon; ex-Cradle Of Filth's **Lindsay Schoolcraft** *Rushing Through The Sky* LP, Lindsay Schoolcraft.

7 October **Deep Purple** *Live In Hong Kong 2001* purple 180g 3LP, 2CD, *Live In Tokyo 2001* coloured 180g 4LP, 2CD, earMUSIC; **Lamb Of God** *Omens* LP, red, silver marbled, blue marbled, silver LPs, Nuclear Blast; **Bonny Light Horseman** *Rolling Golden Holy* LP, CD, 37d03d; **The Kinks** *Kinda Kinks* LP, Sanctuary.

14 October **Bleed From Within** *Shrine* LP, Nuclear Blast; **Lightning Seeds** *See You In The Stars* blue, green LPs, CD, BMG; **Candlemass** *Nightfall*, **Cradle Of Filth** *Bitter Suites To Succubi* LP, Peaceville.

21 October **Jewel** *Freewheelin' Woman* LP, Words Matter.

28 October **World Party** *Egyptology* 2LP, [TBC]; **Cacophony** *Speed Metal Symphony* LP, Shrapnel; **Frank Sinatra** *A Jolly Christmas From* coloured LP, Waxtime.

4 November **James Brown** *Christmas Time*, **Judy Collins** *Christm A Classic Christmas* red LPs, **The Trammps** *Christmas Inferno* white LP, **The Vandals** *Oi To The World* white LP, *25th Annual Christmas Formal* coloured LP, Cleopatra; **Jennifer Lopez** *This Is Me… Then* LP, Legacy; **The Mutants** *Curse Of The Easily Amused* LP, Liberation Hall.

11 November ***Bullet For My Valentine*** red LP, Spinefarm.

18 November **Bootsy Collins** *The Power Of The One* 2LP, Pvine.

25 November **Funkadelic** *Funkadelic's Greatest Hits* red LP, Westbound.

2 December **Rebecca Lucy Taylor** *Prima Facie* red LP, musicglue.com; **Mad Max** *Wings Of Time* gold, splatter LPs, CD, rockworld24.com.

27 January 2023 **Avril Lavigne** *Let Go* 2LP, Legacy.

24 March **Art Pepper** *Meets The Rhythm Section* LP, Craft.

MY TOP 5

Readers' stand-outs from their record collection

Grateful Dead *Workingman's Dead* (Warner Bros Records WS1869, LP, UK, 1970) **£50**
The bridge between psychedelic Dead and country Dead which hits all the right notes of both. The harmonies on Uncle John's Band and Dire Wolf are sublime (albeit multi-tracked) while New Speedway Boogie is a superb nod to the band's origins.

The Sound of Music *Original Soundtrack*
RCA Victor RB6616, LP, UK, 1965) **£1**
This is: my guilty pleasure album; my singalong album; my feelgood album; and, apart from Focus and Frank Ifield, the album that provides the opportunity for me to practice my yodelling.

Fairport Convention *Liege And Lief*
(Island Records ILPS 9115, LP, UK, 1969) **£150**
Marks the arrival of English folk-rock. Collectively, the Fairports are wonderful; individually they would go on to dominate and strengthen the genre for years. Matty Groves, Reynadine (with Sandy Denny's golden voice to the fore) and Medley illustrate how good an album this is.

Easy Rider *Songs As Performed In The Motion Picture*
(Stateside SSL 5018, LP, UK, 1969) **£5**
Has any other soundtrack more accurately matched the style, character, and storyline of a film? No! From the opening scenes with Steppenwolf's The Pusher and Born To Be Wild through The Byrds' stand-out Wasn't Born To Follow to the curtain coming down with The Ballad Of Easy Rider…

Jethro Tull *Aqualung* (Chrysalis ILPS 9145, LP, UK, 1971) **£150**
Concept album or not, who cares! Just enjoy Ian Anderson's songwriting excellence and spot-on vocals; the excellent musicianship; and the move to a more acoustic feel. Stand-out tracks: Aqualung, Locomotive Breath and Cross-Eyed Mary.
David Watkin

MY PRECIOUS

Joel Smallbone of For King & Country on Aqualung's *Memory Man*.
"Aqualung's *Memory Man* was probably one of the most defining records of my younger years as a musician. The writing, the continuity, the minimalism, the mixing, the sentiment. It all just felt perfect to me, and it's still one of the albums that I refer to at times. It has such an ageless, timeless quality to it."

King & Country* What Are Waiting For? *is on Word.

FIRST SPIN/MY TOP 5
If you have a reminiscence about your first vinyl purchase, or would like us to feature your Top 5 list (along with catalogue details and why you chose those records), please send to paul.lester@metropolis.co.uk

Labels, please send vinyl LP release info to tim.jones@metropolis.co.uk

RC investigates

MICROGROOVE IS IN THE HEART

Vinyl records killed off shellac, but there were other disc contenders. **Joe Geesin** dons his lab coat to put styrene records under the microscope

The microgroove disc format was commercially introduced in 1948 and commonly pressed on vinyl, a.k.a. PVC, or polyvinyl chloride plastic. It's a naturally clear polymer that can be easily coloured, though black soon became the standard tone for it, as its carbon powder additive, being conductive, was meant to reduce its static nature. Other common early additives included plasticisers, heat stabilisers, and PVA, or polyvinyl acetate a.k.a. wood glue. However, not all records manufactured were pressed on PVC vinyl (or its shellac predecessor), as some, notably US 45s of the 60s and 70s, were pressed on styrene.

A colourless or yellowish oily liquid with a sweet smell, styrene is commonly known as polystyrene a.k.a. expanded foam, several million tonnes of which are produced worldwide annually (in part for use in CD jewel cases). By the time that vinyl was becoming the material of choice for analogue recordings, shellac was on its way out. Comprising a resin secreted by female lac bugs on trees in India and Thailand – and parts of the insects themselves – shellac records were actually made of a maximum of 25% shellac, which was used as a bonder for disc fillers such as slate or limestone, combined with carbon black for colouring, and fibrous material for added strength. Even so, shellac records were notoriously brittle, and variations were experimented with by their makers, Columbia laminating a finer shellac mix over a coarser middle layer. In 1931, RCA Victor produced a vinyl-based vitrolac alternative for use with movies and pre-recorded radio programming. Later that decade, Decca introduced Deccalite vinyl 78s, and similar variable formulations were used in children's records and DJ records that had to be transported around the world. Vinyl became noted for its comparative durability compared to shellac, but its pre-war growth was stunted by the Second World War, and it only took off from 1948, with the wider use of lighter pickups and needles in record-players that did less damage to vinyl.

Microgroove vinyl 45rpm 7"s and 10" and 12" LPs took off in the mid-50s in the US and became the dominant material for lateral discs in most Western markets by 1960, vinyl's extended playing-time sealing shellac's fate. However, some record labels continued to research alternate forms of vinyl and other discs, and the likes of Columbia and A&M pressed 45s on both vinyl and styrene, with some styrene records appearing by at least 1954, though styrene 78s apparently appeared earlier on the Bell and Gee imprints.

Styrene is lighter than vinyl, it doesn't warp as readily, and it doesn't wear out metal-stampers used for manufacturing records as quickly as vinyl, being injection-moulded, rather than pressed. In finished form, there's audibly and visually very little difference between them, though styrene grooves wear and dull somewhat more quickly, being more susceptible to a worn stylus. Vinyl is more durable, too, not just in playback terms, but in its handling, as styrene can crack or chip more easily than vinyl. Further, some styrene pressings can contain lines and be prone to hairline cracking caused by rapid cooling of this more rigid material. So, if vinyl and styrene records ostensibly look alike, how can you tell the difference? The easiest way to tell is to tap the edge of a record and, while vinyl gives a rather dull, thudding sound, styrene resonates more. Also, the styrene disc's edge is usually more squared off than vinyl's tapered edge, and it can appear translucent red against a strong light. The label on styrene pressings is often a little raised up, too, looking as though it could have been peeled off and re-applied.

Examples of styrene pressings abound, notably several Janis Joplin US 45s, both original and reissue, which were made on styrene during the 70s. Maybe (on Columbia) was pressed on both styrene and vinyl, and the label layout makes differentiation easy in this instance, with blockier lettering on the styrene pressings.

There are also label variations of Nazareth's Love Hurts, produced on both vinyl and styrene, and Led Zeppelin's Immigrant Song had one styrene and two vinyl pressings, which don't always correlate. The Beach Boys' Good Timin' (Caribou, 1979) was pressed on styrene, while other releases of theirs through the 70s on Caribou and Reprise (1976's Rock And Roll Music, for example) were on vinyl. However, there are a number of both vinyl and styrene pressings of Stevie Wonder's Living For The City (Tamla, 1973), while the mono/stereo promo was pressed on vinyl.

Other artists who had records pressed on styrene include Foghat, Deep Purple, Bee Gees, Diana Ross, Hawkwind, Barry White, Marc Bolan, Donna Summer, KISS, Pink Floyd, Judas Priest, Bob Dylan and Michael Jackson. Most of these examples date from the 70s, though they weren't uncommon in the 60s, and of 10-plus pressings of The Beatles' Twist And Shout on the Tollie label from 1964, two were made on styrene.

While most styrene records were 45s, others were LPs, the US pressing of Shangri-Las' 65 (above left) being one example of a long-player manufactured on both materials. While styrene never became the leader of the pack, vinyl didn't have things all its own way, and styrene proved an alternative until it and vinyl's biggest challenge came with the introduction of the CD by 1982. ***Do you have any styrene records? If so, let us know via rc.editorial@metropolis.co.uk.***

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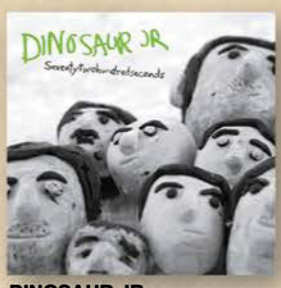

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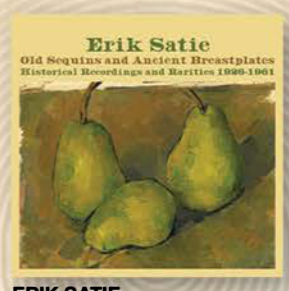

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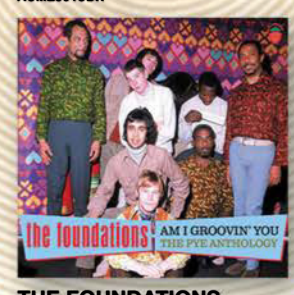

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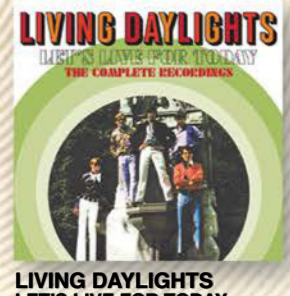

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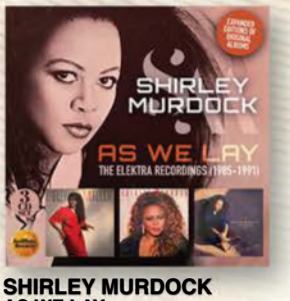

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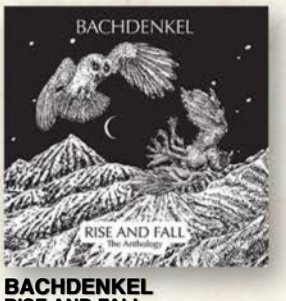

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The Collector

This month: DJ/producer, **Ron Trent**

Trent with his collection: "My plan is to extend into other parts of my space"

Ron Trent is a house music contemporary of Larry Heard and Frankie Knuckles, with a massive discography spanning over three decades. His latest album, *What Do The Stars Say To You*, is his most musicianly release to date. It features Ivan Conti and Alex Malheiros from Azymuth, violin maestro Jean-Luc Ponty, ambient hero Gigi Masin and hype band Khruangbin, with François K mastering, and Ron himself on drums, percussion, keys, synths, piano, guitar and electronics. Meanwhile, the music traverses jazz-funk, quiet storm, sophisti-pop, new age, new wave, kosmische, Balearic, samba, afrobeat, Latin rock and soft rock: reflecting the diverse nature of the record collection he's been amassing for decades.

What do you collect, and why?
My collection is comprised of a lot of different genres. For me there are only two types of music: good and bad. These days, I mainly collect music with sonic textures I can use for creative ideas, inspiration, and pieces I can introduce on my radio shows and in sound rooms I entertain. But I've been collecting records since the early 80s. Listening to records and practising playing drums was an integral part of my musical development. My father was a record pool director in the 70s and my mother was an avid music-lover, so I grew up in an environment where collecting records, looking at album covers and enjoying music with family became a large part of who I am.

I also view record collecting as something of a historical discipline, and I'm always coming across new information about records played by David Mancuso, Larry Levan, Frankie Knuckles, Ron Hardy, etc., who are some of my very powerful predecessors. They all had golden ears.

How big is your collection?
I've attempted to do a full tally many times, but I keep collecting. I would say roughly 40,000 or so, but I think it's possible that it could be more because I haven't done a full tally of my test pressings, and my estimate doesn't even factor in CDs.

> "The search for the more elusive records is composed over time"

What do you think it's worth?
Priceless. You cannot put a price tag on memories and melodies, and you can say I have a sentimental connection to my collection. Yes, I have records in my collection that are worth something in monetary terms, for sure, but what means more is the value of the experiences I have had either collecting or sharing this music with my community of aficionados.

How and where do you store it?
My collection at one time was spread between Chicago and New York. I now have everything centralised in my home studio and I'm looking to expand my space to accommodate music that I still have on the floor from travelling and digging. I currently use the standard IKEA bookshelves and a few custom record bins. My plan is to expand into the other part of my space, build more record shelves and add bins, especially for my two radio shows on WorldWideFM and TS Radio.

What's the rarest/most unusual/most valuable item you have?
The rarest: That's a good question... I have quite a few records that are out of print, test pressings, as well as acetates, dubplates, etc. Most unusual: Obviously, this is subjective. I collect a lot of records that are considered off the beaten path. Artists and projects that weren't exactly commercial successes. I love digging for these types of recordings. Finding treasures in places that might have been overlooked.

I really don't have a "most valuable". My collection is more than the sum of its parts, and what makes these things valuable to me are the precious moments that are attached to several of the records that I own.

What elusive gem are you still looking out for?
I have a few tunes that are on my list, but the search for the more elusive records is composed over time. I have a pool of record collecting friends that I exchange information with, and one never knows what a certain conversation will bring.

What's given you the biggest thrill?
For me, a lot of my excitement would have to have been back in the 80s when I was on the hunt for a few hard-to-find titles and I went to this resale furniture store that I found in my neighbourhood. Apparently, they had collections that came in from some of their estate purchases. They didn't do a good job of filing anything and it was a mess to say the least, but I was a teen back then with a sharp eye and ear for music and a hunger to propel the desire. I visited this store for about three days straight until I couldn't take the dust anymore. I believe the records were something

like $50. I found some foundational parts of my record collection at that time.

The second most exciting record collecting experience for me was record shopping with Jeremy, a friend of mine who was also an avid record collector and very knowledgeable. On one of my earlier trips to London, he brought me to this record store that looked to be a quaint basement record store and ended up being an absolute treasure trove. I found so many 12"s that I'd been looking for in one sitting. It was amazing. Adding new libraries of sound or missing components that I'd been looking for adds to my inspiration as a DJ and producer. This is somewhere in the early 90s where I had several of these occurrences, particularly in Camden Town.

How do you track stuff down?
I have a few processes. First, to check with my other record collecting friends. Then I may go on the hunt in different cities that may carry the item of interest. Every city has its own characteristics and so do certain stores, so often it's a matter of tapping into my mental database and riding a hunch based on knowledge about what each store carries and go from there. The rest is simple luck.

What's your favourite record shop?
I have favourites in different cities. Also, it depends on my objective. I really don't have one favourite store at this time, but here are a few stores that have historically been a "good time" for me: Joe's Record Paradise (DC); Memories & Melodies (Detroit); Amoeba Records (LA); Crossroads (Portland, OR). This is just to name a few in the US. My international store touchstones are quite extensive, and a lot of the best stores are not around anymore, but generally speaking, my favourite cities to shop in are London, Paris, Tokyo, São Paulo, and Toronto.

How often do you listen to the stuff in your collection?
It really depends. I have moments when I'm deeply immersed in my collection and others when I'm handling a specific project that requires my attention and one section gets all the focus. My collection is a living collection, meaning I listen to parts of my collection when I'm going through my daily life: when I'm cleaning or bathing or thinking, and depending on how busy I am, I may get more or less time to listen to my jams.

Is there a visual side to collecting for you? Have you ever bought a record for the sleeve alone, or for a picture disc?
A large part of record collecting carries with it an art component. Albums are books of sonics with visual illustrations to help introduce the sonic image you are about to step into. A part of discovering new gems can come through the art design. They go hand-in-hand. I've had a few moments where I liked the art design but the music was not for me. Did I buy it? No.

How will you eventually dispose of your collection?
Not going to happen...

What's your all-time favourite record, regardless of value or rarity?
Wow, this is almost impossible. Songs, 12"s, albums have moments and memories attached to them. Some of those moments may be attached to experiences yet to be made, especially as someone who introduces music to people. For example, there is still new and old music in my collection that I am waiting on that right moment to introduce to the public.

I have a few records that I have chosen to highlight: *Seven Deadly Sins* by Lewis and Rinder, which is visually striking along with the name. It is also a very high concept album that was a power rod in the hands of Frankie Knuckles and Ron Hardy in Chicago. It was a highly sought-after record and, at one time, very hard to find. They created interesting textures with this release and is timeless. To this day it stands as a powerful piece of work.

Dream Theory In Malaya by Jon Hassell. This one is special due to his unique instrumentation – haunting trumpet effects and African drumbeats that made it quite transcendental and otherworldly.

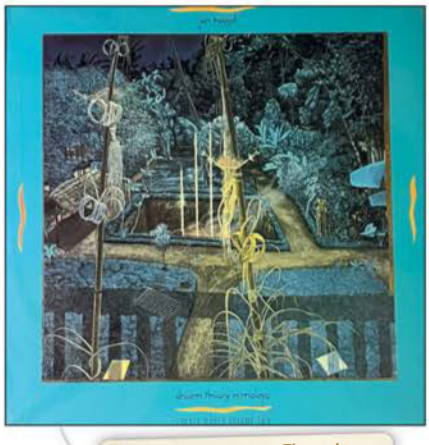
Two Tribes by Frankie Goes To Hollywood. Everyone knows Frankie. What they don't know is that Frankie Goes To Hollywood was a major component for the early days of house music. Frankie Knuckles and Ron Hardy championed their releases, so it became a part of the heavy soundtrack that drove the house music underground scene. Tunes like Pleasuredome, Relax, and Two Tribes were optimal. The 12" I selected is a very special version of Two Tribes. The Trevor Horn production lays out a cinematic soundscape that tells the story of the times when there was much talk of war with Russia. It features a Ronald Reagan speech overlay. I chose this record because it's similar to the energy of the times we're in now.

What Do The Stars Say To You is on *Night Time Stories.*

Laurin Rinder & W. Michael Lewis – *Seven Deadly Sins* (AAVI 3065, LP, US, 1977)
Estimated market value: £12

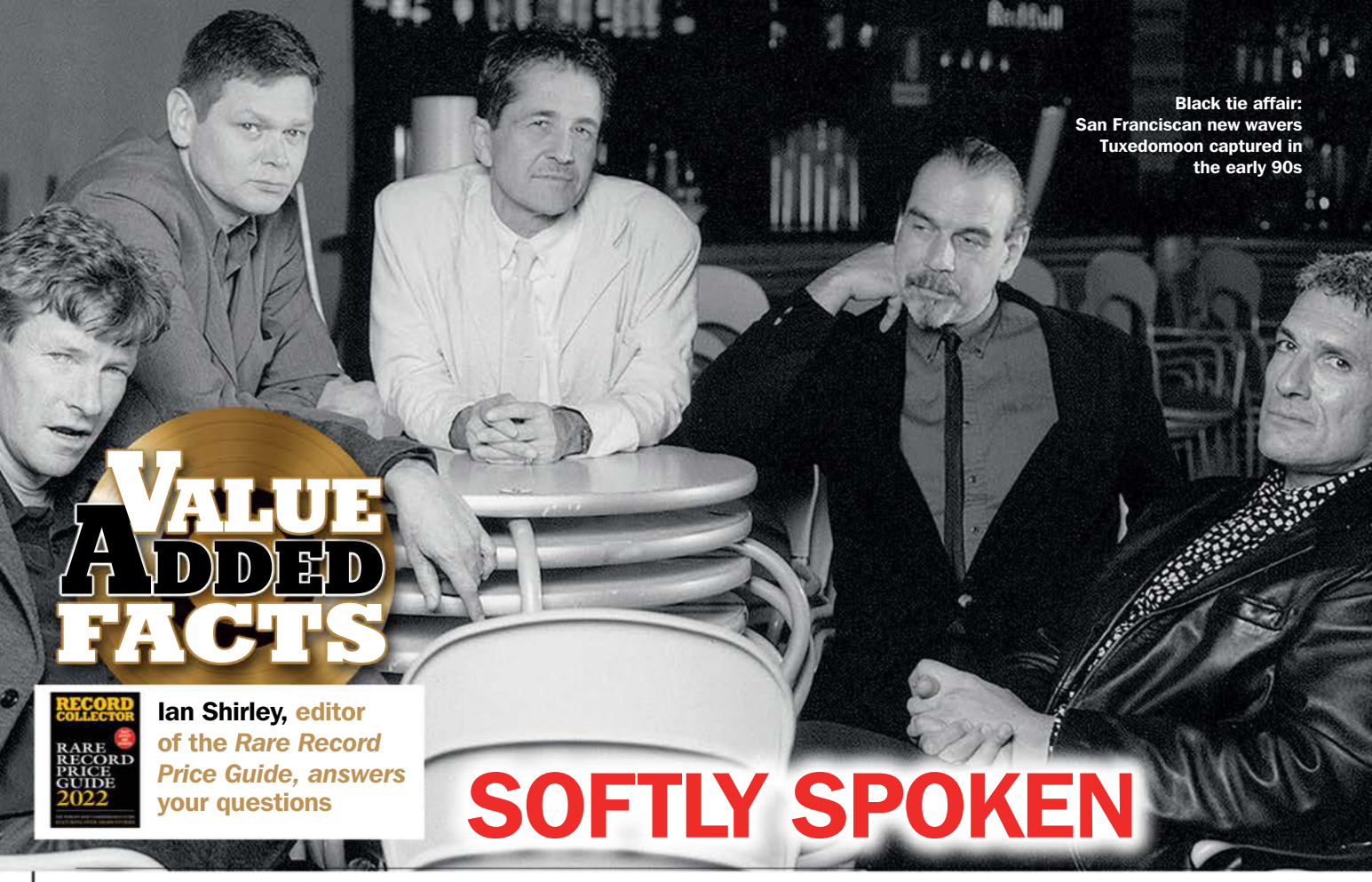
Herbie Hancock – *Lite Me Up*
(CBS, CBS 85650, LP, UK, 1982)
Estimated market value: £8

Manuel Gottsching – *E2-E4*
(InTeam ID 20.004, LP, Germany, 1984)
Estimated market value: £300



Jon Hassell – *Dream Theory In Malaya* (Editions EG, EGED 13, LP, UK, 1981) Estimated market value: £25

Frankie Goes To Hollywood – Two Tribes
(ZTT 12ZTAS 3, 12", UK, 1984)
Estimated market value: £5



Black tie affair: San Franciscan new wavers Tuxedomoon captured in the early 90s

VALUE ADDED FACTS

Ian Shirley, editor of the *Rare Record Price Guide*, answers your questions

SOFTLY SPOKEN

Half-Mute, the acclaimed second album by post-punk experimentalists Tuxedomoon, found its way onto UK shelves by an indirect route, as Ian Shirley explains

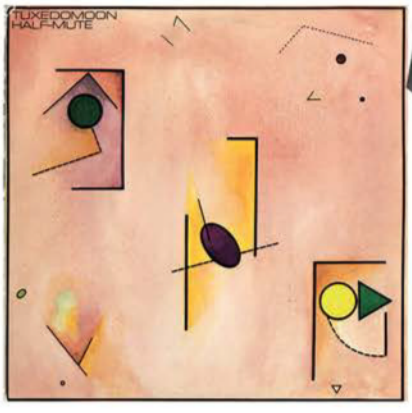
I have an album by the band Tuxedomoon. I bought it in London in the early 80s after seeing them appear at The Venue in London. The album is called *Half-Mute* and is on the Ralph label. It was not until recently that I noted that the record is an American pressing. It seems strange now that I was able to buy it in London at the time. Do you know if it was actually pressed in the UK?

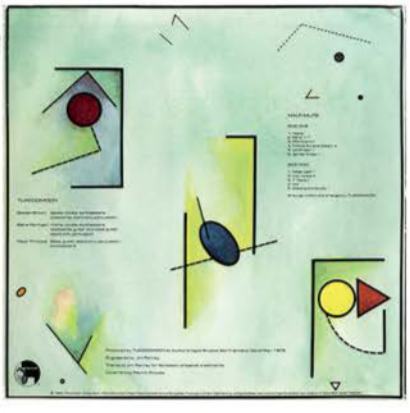
Gary Noone via email

Tuxedomoon formed in San Francisco in 1977. The core of the group was Steven Brown (vocals/clarinet/saxophone/synthesiser) and Blaine L Reininger (violin/guitar). Early performances were theatrical in nature and included Winston Tong (vocals) and Victoria Lowe (vocals). It was this line-up that recorded their first single Joeboy… (Joeboy The Electronic Ghost)/Pinheads On The Move as Tuxedo Moon on the San Francisco-based Tidal Wave label (TWR 101, US) in 1978. This captured the nascent Tuxedomoon sound, blending early electronics and firm basslines with guitar and electronic percussion. The single is now incredibly rare, especially the limited number that included a ready-meal collage glued inside the sleeve (£150). The standard edition is worth around £50.

Their second release was the self-financed Tuxedomoon *12" EP (no label or cat no, £50). This is an interesting release because the track No Tears featured a drummer (Paul Zahl), giving it an element of punk energy. The instrumentals, however – New Machine and Litebulb Overkill – are more representative of their maturing style, with Reininger's violin drifting over electronic percussion and electronic elements. This recording did not feature Victoria Lowe and by the time the group recorded the* Scream With A View *12" EP (TXEP 79, US, £25) in 1979, Michael Belfer had been added on guitar and Tong had left. Tuxedomoon's growing live reputation in the San Francisco area attracted the attention of the critically acclaimed Residents, who asked Tuxedomoon to appear on their anthology of the best outsider Bay Area bands,* Subterranean Modern *(Ralph Records SM 7908, US, 1979, £30). The LP received strong, positive reviews, especially in the UK, and brought Tuxedomoon to the attention of a wider audience. The Joeboy… single was repressed on Time-Release Records (TR 101, £30) in a different sleeve design.*

Tuxedomoon signed to Ralph and then recorded their debut LP. In some respects, this was the beginning of the classic line-up with Peter Principle (bass/electronic percussion/synthesisers) joining Brown and Reininger. Half-Mute *(Ralph TX 8004 L) was well-received upon release though it was not issued in the UK. The copy that you own was probably imported thanks to Ralph Records' distribution deal with Recommended Records as well as their strong connection to Virgin who also imported records into their shops. The first UK Tuxedomoon record was the re-pressing of the* Scream With A View *EP on Pre Records (PRE 7, 1980, £10). This was followed by the 7" Dark Companion/59 To 1 Remix (PRE 10, £5) to coincide with the band's debut appearances in the UK in October 1980. I actually attended their performance at the University Of London where they supported Bauhaus and bumped into the band at the bar. I can't remember what we talked about but I do recall Blaine saying "Nice T-shirt". I was, of course, wearing the* Half-Mute *T-shirt that I bought mail-order direct from Ralph Records in San Francisco from whom I had also bought the* Half-Mute *album. I still have my copy of the album and that T-shirt (pictured below). As for your copy – if it has the salmon front cover and the green rear it is worth £30.*





CONSUMMATION

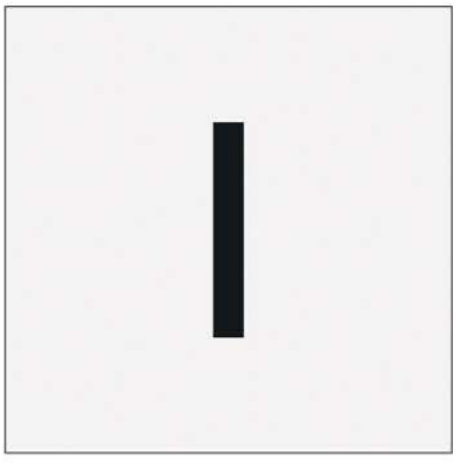
I recently bought the *Consumed In Key* collaboration between Plastikman and Chilly Gonzales. I found it an interesting wrinkle but it had me going back to my original Plastikman album, *Consumed*, which I bought back in 1998 on the lovely NovaMute label. I must say that I greatly prefer the original LP and the hairlines and fingerprints on the three 12" discs that comprise the original pressing show how much I played it at the time. Anyway, I was wondering if the new, repurposed *Consumed In Key* has added any value to the original *Consumed.*

Keith Sherman, via email

Plastikman is the best-known alter ego of electronic music genius Richard "Richie" Hawtin. Hawtin has recorded under a large umbrella of aliases that include Up!, FUSE., States Of Mind, 0733 and Hardtrax to name a few. Though he started out making what could be classed as acid techno records, the output of his Plastikman franchise, with its 303 rhythms, began to bend towards a more stripped-down, minimalist approach. This grew more evident as his output of 12" singles began to develop, and was showcased on albums Sheet One *(NovaMute NOMU 22 LP, UK, 1993, £30) and* Musik *(NovaMute NOMU 37, LP, UK, 1994, £20), both of which were also released in America, Canada and Germany.*

By the 90s, Canadian Hawtin was living and working in Detroit, though in 1995 he was thrown out of America literally for having the wrong hairstyle (it didn't help that his papers weren't in order, either). As his work and social life had been based in Detroit, this forced him to recalibrate, leading to the Concept 1 project, putting out one 12" every month in 1996. Some, such as 08:96 and 11:96, were album-length whereas others, including 09:96, ran for about five minutes per side. This series showcased a more simplified approach – minimal techno – and was compiled at the end of the year into a boxed set of all the 12" singles, 01:96 – 12:96, *which is now hideously rare (Concept 1 01:96 – 12:96, Canada, £300). Hawtin took this approach into the Plastikman sessions for what became the* Consumed *album. The album was critically acclaimed on release and is now hailed as an electronic classic. As well as being waxed on vinyl in Canada, it was released as a 3 x 12" set in the UK by NovaMute (NOMU 65 LP). It has never been reissued, making original copies like yours collectable and worth in the region of £50. As you state, the collaboration with Chilly Gonzales on* Consumed In Key *has brought attention back to the original three-disc set, which, I imagine (and hope), will be reissued before too long.*

Immersed in his work (main): Richie Hawtin, 2018 (below, clockwise from top left): *Consumed*; *Consumed In Key*; *Consumed label*; *Musik*; *Sheet One*



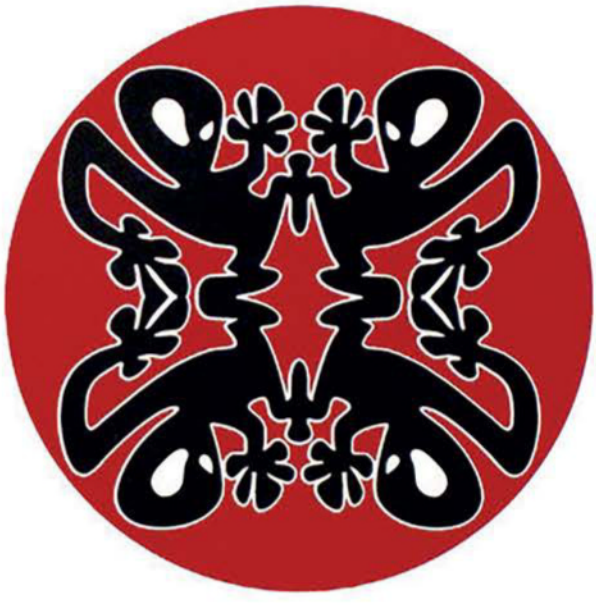


Photo: Sven Kohlers

SHADOWS ON THE DANCEFLOOR

I've got an album that contains very little information about who was behind it and am hoping you might be able to shed some light on it. The LP is by the band Heat Exchange and is called *One Step Ahead*. It's on the EMI label with a catalogue number of EMC 3306. It's a pleasing mix of funk, soul and disco.

Len James, via email

One of the most welcome releases of this year's Record Store Day was the re-waxing of the Brian Bennett LP Voyage: A Journey into Discoid Funk. *The original had been released on DJM back in 1978 (DJF 20532, £40) and over time became a sought-after example of funky cosmic disco. Brian Bennett was, of course, the drummer with The Shadows, famous for working with Sir Cliff Richard and also scoring instrumental hit singles like Apache. When The Shadows decided to have a well-deserved rest for part of the 70s, Bennett set up his own studio as well as recording music for libraries including KPM. Considering how Bennett had taken to composition and arrangement like a duck to water on his 1965 LP,* Change Of Direction *(Columbia SCX 6144, UK, £40), this was not unexpected. When soul, funk and disco came to the fore during the 70s, they were natural musical forms for this rhythm master to write and arrange. While the* Voyage *album is one of Bennett's best-known LPs from this period, the album you own by Heat Exchange is one of his least known! It's an amazing disco-funk workout and every bit the equal of* Voyage. *I had hoped to interview Bennett about* One Step Ahead *but this was not possible. Luckily, the album was reissued on CD by the C5 label, a subsidiary of See For Miles (C 5 CD 609) in 1995 under the revised artist name of Brian Bennett's Heat Exchange. Bennett was interviewed by Rob Bradford for the sleeve notes and so I have taken the liberty of quoting from them here.*

The Heat Exchange project came about because EMI was looking to record a disco LP to cash in on the dance craze and gave Bennett the commission. "It all sprang from the New York club scene," he told Bradford. "The Bee Gees struck lucky with Saturday Night Fever *and then everyone went disco crazy. But one of the true originators was a guy called Sylvester. He was my starting point." Gay, loud and proud, Sylvester had charted with the sensational electronic throb of You Make Me Feel (Mighty Real) in 1978 and was an ideal inspiration for Bennett. Bennett wrote tracks including One Step Ahead, Check It Out, Shake Down and Lost On You and recruited a studio line-up that comprised Les Hurdle (bass), Ricky Hitchcock (guitar), Mike Moran (keyboards) Cliff Hall (additional keyboards), Dave Lawson (even more keyboards), Frank Ricotti (percussion) and Vicky Brown (backing vocals). The lead singer was a very well-known artist who wanted to have a bit of fun and remain incognito – even today no one is sure who it was.*

As for the recording sessions, Bennett kept it chilled: "We were all sitting around with drinks. All very relaxed. I wanted a party atmosphere. Then, they'd just cut it live in the studio and hit a groove. I was delighted with it." Of course, not only did Bennett write and arrange the tracks but also took care of the engine room. "All the drumming and percussion is yours truly. By that I mean that there are no drum machines, drum boxes, samplers, synth drums or whatever. No effects at all." At that point Bennett got the finished tracks mastered in New York at Sterling Sound to give it that Big Apple punch. When it came to the cover art, the original sleeve was supposed to feature a naked woman with her rear end pointed at a heater. It appears that the pointed end of the heater was a little too close to her rump for comfort and was rejected in favour of a front cover that showed a heater warming the flame on the statue of Liberty. Maybe this was to suggest that the LP had been recorded in America. None of the musicians involved was listed on the LP sleeve and even Bennett's name was printed in small type. There was a single – Shake Down/You're Gonna Love This – that was waxed both on 7" (EMI 2988, UK, £5) and 12" (12 EMI 2988, UK, £8). Although the Heat Exchange LP attracted some positive reviews, it did not sell well. Despite Voyage *and other funky explorations by Bennett being in demand,* One Step Ahead *still flies under the radar and is worth a very reasonable £15. Maybe it could be reissued for RSD next year, with that abandoned cover art and some unissued tracks.*

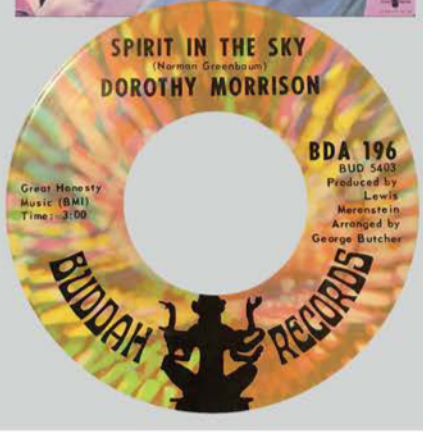
FRIEND OF DOROTHY

Got a little cracker of a single on the Buddah label by an artist called Dorothy Morrison. The A-side is a cover version of the song Spirit In The Sky. I originally heard Spirit In The Sky when it was released by Doctor And The Medics in 1986, not realising at the time that it was a cover of a Norman Greenbaum song that had first been a hit back in 1970. Anyway, this is another cover version of that song. But who was Dorothy Morrision and is my copy of Spirit worth any money?

Joe Deacon, via email

Dorothy Combs Morrison started her career as a gospel singer and first came to musical prominence as a member of The Edwin Hawkins Singers. She took the lead on the commercially successful single, Oh Happy Day, which sold so well, Rolling Stone *commented that "like no other song in recent memory Oh Happy Day has transcended all radio formats". This also helped to push sales of the LP* Let Us Go Into The House Of The Lord *(Pavillion BPS 10001, US, £5) which had originally been released in 1968. Oh Happy Day was a massive-selling gospel single in America and also reached No 2 in the UK. As a solo artist, Dorothy Morrison released her first single – All God's Children Got Soul/Put A Little Love In Your Heart – for the Elektra label in 1969 (EK45671, US, £5). It was followed up with Rain/John The Rabbit (EKM 45684, US, 1970, £5). At this point she moved to Buddah who, hoping to cash in on the Oh Happy Day success, recorded an LP. One of the tracks from these sessions was a cover version of Spirit In The Sky.*

Spirit In The Sky was originally recorded by Norman Greenbaum and became a smash hit single, reaching US No 3 in 1970. It did even better in the UK, topping the charts in February 1970. Morrison's first Buddah single was a gospel-flavoured cover version of the Elton John/Bernie Taupin-penned Border Song (Holy Moses) backed with Brand New Day (BDA 184, US, £4) which failed to chart mainly due to the fact that the singer Tony Middleton released a version at exactly the same time in July 1970. It was therefore thought that Morrison's version of Spirit In The Sky might give her a hit. Consequently, it was released as her second Buddah single with the more topical track Black California on the flip (BDA 196, US, 1970). Although the release wasn't a hit, it sold reasonably well, but was not released in the UK as a single. Your version is sadly only worth £4. Morrison's sole solo LP Brand New Day *was released in 1971 and the UK pressing on Elektra is worth £18 (K 42095). The LP's title is apt because Oh Happy Day has been reissued to death followed by resurrection, making it the biggest-selling gospel single of all time. And when it comes to* YouTube, *the cover version of the song in Whoopi Goldberg's* Sister Act 2 *has had 55 million views. Who ever said that the devil has all the best tunes?*



Send your Value Added Facts questions to ian.shirley@metropolis.co.uk or by post to the usual RC address. www.rarerecordpriceguide.com

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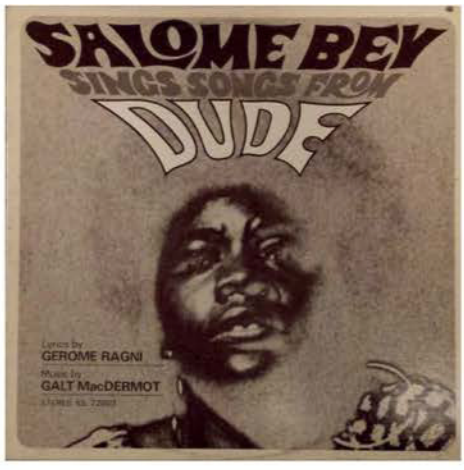
Diggin' For GOLD

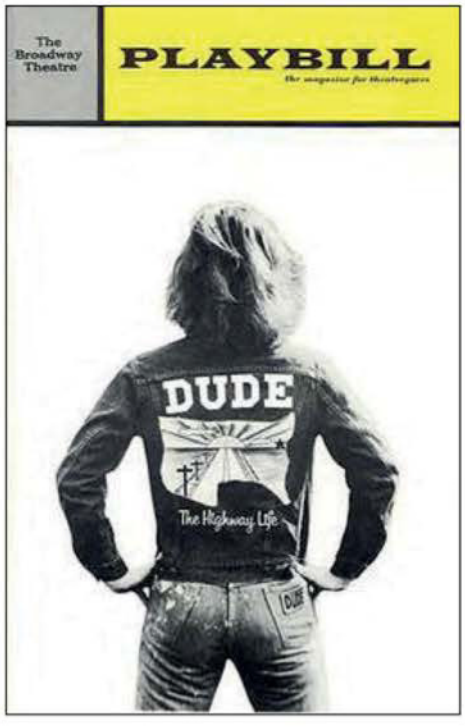
Our regular look at the more arcane corners of record collecting. This month, includes Vintage Venue

HAIR APPARENT

SALOME BEY
Salome Bey Sings Songs From Dude

(Kilmarnock KIL-72003, US, 1972) **£15**



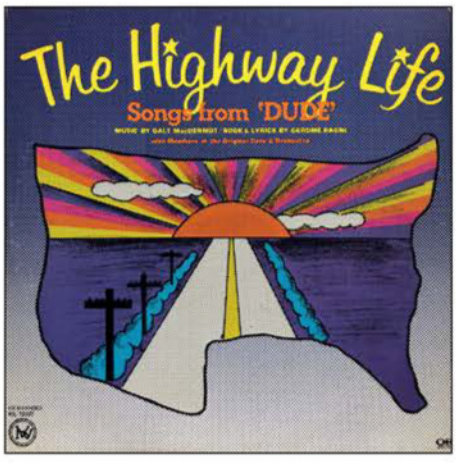


When the musical *Hair* hit Broadway in 1967, its success rattled the theatre world. A scene dominated by relatively inoffensive shows aimed at tourists and suburban day-trippers was upended by ragamuffin hippies singing rock songs about drugs and sexual freedom, and occasionally getting naked. *Hair*'s songs also crossed over into the pop charts, with hits for acts such as Oliver (Good Morning Starshine), The 5th Dimension (Aquarius/Let The Sunshine In), The Cowsills (Hair), and Three Dog Night (Easy To Be Hard).

Clearly, the creators of *Hair* – composer Galt MacDermot and lyricists/scriptwriters Gerome Ragni and James Rado – knew something that the Broadway establishment didn't about reaching contemporary audiences. MacDermot composed the score for another innovative hit show, the 1972 rock-music adaption of Shakespeare's play *Two Gentlemen Of Verona*, and then started working with Ragni on *Dude*, the musical Ragni had been tinkering with since *Hair*'s success. Some observers thought the ideas for *Dude* were under-developed, at best, but they kept quiet and reminded themselves that no one thought *Hair* would be a hit, either.

Ragni's lyrics for *Dude* were occasionally scattered and slipshod, but MacDermot's musical settings were impressive and wide-ranging, drawing on gospel, country, jazz and blues. However, *Dude* had a very big problem: its storyline, or lack thereof. Based on 2,000 pages of Ragni's random notes, the show's plot featured a male and female lead, who may or may not have been Adam and Eve, giving birth to a son who grew up to battle metaphorical characters in a struggle between good and evil. Despite the sketchy premise, MacDermot's and Ragni's reputations were enough to persuade investors, including Columbia Records, to finance a Broadway production of *Dude*.

With part of his proceeds from *Hair*, MacDermot had started his own record label, Kilmarnock Records. *Salome Bey Sings Songs From Dude* was released on that label in the spring of 1972, several months before *Dude*'s October stage debut. The album's liner notes stated, "We released this ahead of the original cast album because we love her interpretations… and time waits for no man." Bey's soulful voice was beautifully supported by a distinguished group of musicians, including drummer Bernard Purdie, guitarist Cornell Dupree, and backing vocalist Cissy Houston. Bey, an American gospel/blues vocalist who had moved to Canada in the early 60s, played a lead character in *Dude* that was named Boo Boo during preview performances but rechristened Mother Earth sometime prior to opening night. Kilmarnock also released two singles from the Bey album: Happy Song/Say What You Want To Say and Boo Boo/Sweet Dreams Blossom.



Dude's production team decided that the show would challenge convention not only with its content but with its staging. The Art Deco interior of the venerable Broadway Theatre was gutted to build a theatre in the round, with a landscape criss-crossed by runways and a network of ropes and pulleys above the areas where the actors performed. Two different musical groups – a rock/country band and a small orchestra – were placed on opposite sides of the auditorium, with a conductor perched on a platform high up on a rear wall. The audience seating areas were designated as the "foothills", the "valleys", the "treetops" and the "mountains". The landscape was built with real soil, which blew dust into the performers' faces; the producers addressed this by dampening the soil, which turned it into gloopy mud. After the cast filed a collective grievance through their union, the soil was replaced with dark shredded fabric and plastic. But that wasn't the only problem with the staging. Even with the assistance of sound engineers recruited from MIT, the unusual configuration of the theatre made it nearly impossible for the actors to hear each other or the musicians, and for the audience to hear anything.

Dude's creative staff and cast frantically attempted to pull the production together as previews drew closer, deleting and adding musical numbers and rearranging the show's running order. After the initial preview performances, during which audience members booed or walked out, *Hair* director Tom O'Horgan was brought in to remodel *Dude* before its official opening. Despite his efforts, the production got terrible reviews, with one Broadway historian describing it as "perhaps the most incomprehensible show ever presented on a Broadway stage". *Dude* closed after 16 performances, and lost $800,000 of its investors' money (more than $5,000,000 today).

It appears that after *Dude*'s mortifying failure, Columbia Records declined to make a soundtrack album. But in 1973 Kilmarnock Records released a "studio cast recording", credited to Galt MacDermot and the Dude Orchestra and titled *The Highway Life: Songs From Dude* (KIL 72007, US, £50). This album, featuring "members of the original cast and orchestra", consisted of 14 of the show's 30-plus songs, and was released in a quadraphonic mix on vinyl, as well as on 8-track cassette. It says something about Ragni's and MacDermot's prolific output, and the multiple reworkings that *Dude* went through, that none of the songs on Bey's album are on *The Highway Life*. A single was also released: So Long Dude/Wa-Wa, with vocals by cast member Nell Carter. Bey's album and *The Highway Life* were re-released together on a single CD in 1994 by Official Cast Records (OCR 9499), and are streamed on Spotify under the title *Dude Musical*, credited to MacDermot.

A final twist in the story of *Dude* is the other recorded version of the show. In summer 1973, Ragni licensed *Dude* to the theatre department at Memphis State University, which staged it for a three-week summertime run and then again in the fall. Ragni also worked with the director and the student performers on the show. The university yearbook described the production of *Dude* as "controversial", generating heated on-campus debates about what constituted "theatre". To express his gratitude for the production, Ragni commissioned a private-press double-LP of the student cast performing 38 songs from the show – with numbers that did not appear on either of the previous *Dude* soundtracks. The rare *Memphis Dude* LP (no cat no, 2LP, US, 1973, £30) is snapped up whenever a copy goes on the market. **Fiona McQuarrie**

SEARCH PARTY

When The Searchers broke through on Pye Records in the 60s, another label attempted to cash in. Simon Euan-Smith explains

Like their fellow Merseysiders The Beatles, The Searchers appeared at Hamburg's Star-Club – and when they returned to Britain, and hit No 1 in August 1963 with Sweets For My Sweet on Pye, the Philips label, who held earlier recordings by the group, were quick to capitalise. A single combining live, rocking versions of Brenda Lee's 1960 hit, Sweet Nothin's and Ray Charles' What'd I Say? (Philips 345592 PF, 7", generic p/s), was put out in both Germany and Britain. Over here it got to No 48, its two-week stay on the charts overlapping by one week with the band's official Pye follow-up, Sugar And Spice. The latter wasn't significantly harmed by the unofficial release, getting to No 2 (though both its predecessor and the next two records, Needles And Pins and Don't Throw Your Love Away, made it to the very top).

Philips didn't put out any more Searchers in the UK, but its German arm did. A 13-track album, *Sweets for My Sweet – The Searchers at the Star-Club Hamburg* came out in 1964 (P 48052 L). Leading, understandably, with their No 1 song, it continued with two numbers the band later recorded in the studio for Pye LPs: The Coasters' Ain't That Just Like Me and Buddy Holly's Listen To Me. Another Holly song, Learning the Game, also appeared, oddly mistitled as Led In The Game, and the album ended with the B-side, What'd I Say? (Sweet Nothin's was not included). This collection was released in several territories – Taiwan, Japan, the US, Canada, Australia, New Zealand – in some cases reduced to 12 tracks, omitting either Hully Gully or Always It's You. Incidentally, this version of Sweets For My Sweet was close to the arrangement later recorded in the studio, with one significant difference: the ending followed The Drifters' original "Ah-ah-ah", but on the hit single this was changed to "Oo-ee-oo!"

Philips issued two more singles in Germany in 1963, all tracks coming from the album: Sweets For My Sweet/Listen To Me (345606 PF) and Sick And Tired/Led In The Game (345606 PF). Like the first single, both appeared in a generic Star-Club picture sleeve.

A Phonogram CD under the Star Club imprint (8464582) expanded the set to 20 titles, with extras including Sweet Nothin's: Beautiful Dreamer: a good version of the Johnny Kidd hit, Shakin' All Over: two Chuck Berry songs (Sweet Little Sixteen and Maybelline), and The Crickets' Don't You Know (which they re-did in the studio for their second Pye LP, *Sugar And Spice*, under the correct title of Don't Cha Know!). One oddity was the studio-recorded It's All Been A Dream, the same track that appeared on the flip of the Pye version of Sweets For My Sweet – with some added applause! All these extras, apart from Beautiful Dreamer, had appeared on a 1965 album, *The Searchers Meet The Rattles*, put out by Mercury in the US and Canada, each group taking up one side. The CD package included the original liner notes from the 1964 release.

In 2002 Bear Family in Germany put out a 19-track CD (BCD 16602 AH), sensibly omitting It's All Been A Dream and incorporating a 28-page booklet. If you want vinyl, the UK Sweet Nothin's single shouldn't set you back more than about £5 – the German issue, in its picture sleeve, will cost around £6 in Mint condition. **Simon Euan-Smith**

ACID TEST

PERRY LEOPOLD

Experiment In Metaphysics

(private press WS1, LP, US, 1970) **£1300**

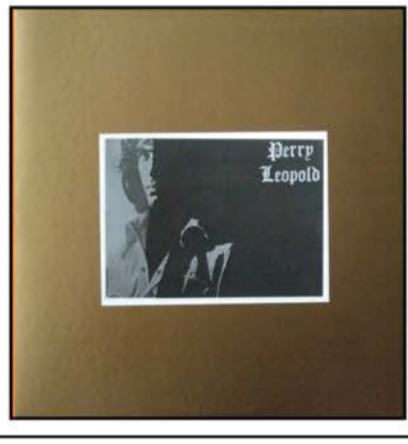
I just had to buy this album, or rather this specific copy of this album. Like many record collectors, I am not unfamiliar with "the greed of need", that almost metaphysical urge to own a certain record. In this instance, I was offered a copy of the holy grail of acid-folk, Perry Leopold's *Experiment In Metaphysics*.

Considered the linchpin of any folk collection, at over a grand it unfortunately also comes at a hefty price – providing a copy actually ever comes up for sale. Spending a few noughts less on a copy advertised as "unplayable due to heat damage" seemed an opportunity and a challenge not to miss.

In the late 60s, teenage guitarist Perry Leopold busked his way from New Orleans to Philadelphia playing the streets, and the occasional coffee-house, for money. In June 1970, he recorded seven original songs in a five-hour session in the basement of a shoe-repair shop. Leopold ended up with 300 privately pressed copies of the album, which he stuck in a gold-coloured, heavy cardboard cover (the 1995 UK reissue included a photo of the artist, see bottom right) with a title sticker and tried to sell them on the streets of Philadelphia. The songs, voice and guitar only, feature Leopold's smoke-clouded Americana with a metaphysical twist, written, and probably recorded, in a haze of acid. One side is called "Kommercial" (subtitled "smoke") and the other "Acid-Folk" ("drop") – most likely the first ever mention of the term acid-folk! In the sparse reviews of his performances at the time, our lysergic troubadour was described as a cross between Cat Stevens and Keith Carradine, which somehow makes sense.

Upon arrival, my "unplayable" copy looked surprisingly playable; if you didn't know, you'd grade it Excellent. With some trepidation and, I'll readily admit, excitement, I played the record on my turntable. Luckily for me, around 75% of the album turned out to be actually playable, providing I didn't mind a strong background noise and the stylus skating the vinyl in non-circular fashion, resulting in a wavering playback rather justifying the album's title. From around three-quarters in on both sides, skips occur, and playing becomes problematic. Still, there is hope the remainder of the album is playable as well – providing I can set needle pressure to one kilogram. But, ultimately, that is beside the point, as any real digger for gold can affirm. Fact is, the actual album, one of those 300 original ones, that "linchpin" record, is part of my collection now. I love the music and I love the record, especially this specific copy; despite its obvious shortcomings it more than satisfied my greed of need.

Freek Kinkelaar



DIVINE COMEDY

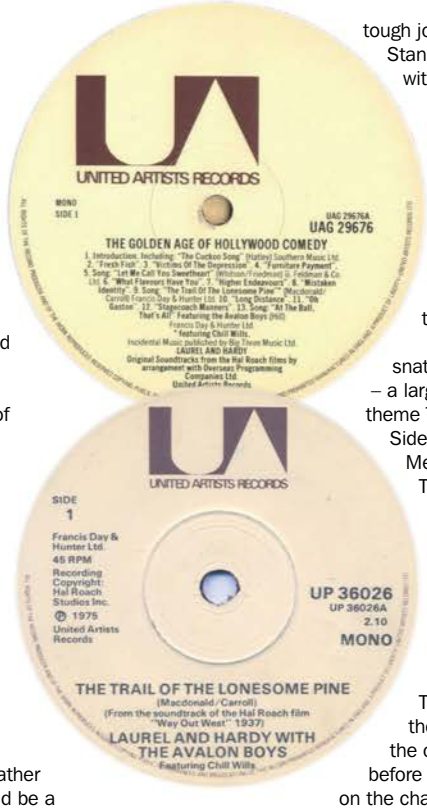
LAUREL & HARDY
The Golden Age Of Hollywood Comedy

(United Artists UAG 29676, LP, UK, 1975) **£6**

Comedy duo Laurel and Hardy were still hugely popular in Britain in the 70s, largely thanks to BBC re-runs of their short comedy films. For Christmas 1974, the Beeb broadcast their 1937 feature film *Way Out West*. Unseen for many years, the film was a revelation and viewers were fascinated to see their comedy heroes not just being funny but singing and dancing.

United Artists had already released two albums of songs and dialogue from vintage 30s and 40s films (*The Golden Age Of The Hollywood Musical* and *The Golden Age Of Hollywood Stars*). In 1975 they opted to release a whole album of dialogue – plus songs and music – from the classic Hal Roach-produced Laurel and Hardy films. *The Golden Age Of Hollywood Comedy* was issued in a beautiful, glossy, gatefold sleeve emblazoned with a great photograph of the duo literally bursting out of the picture. Inside were more photos and background information on Stan and Ollie alongside details of the clips on the album.

Part of Laurel and Hardy's original success was their successful transition between silent and sound films, mainly due to their strong use of visual gags rather than verbal ones. So you might have thought it would be a tough job to find enough good material to fill an LP. But when Stan and Ollie spoke, the words were pure magic, even without the visuals.



There are many highlights, but special mention must go to *Come Clean* when Stan insists he wants chocolate ice cream, the only flavour the store doesn't have. Then there is the misunderstood phone message from *The Fixer Uppers*: "It's a long-distance from Atlanta, Georgia," to which Stan replies, "It certainly is." And *County Hospital*, where Stan's logic is that he hasn't bought incapacitated Ollie a box of candy because he hasn't paid him for the last one he gave him!

The dialogue clips are interspersed with wonderful snatches of music composed and arranged by Leroy Shield – a large part of the films' appeal. Plus there's also the duo's theme The Cuckooo Song (by Mavin Hatley) which kicks off Side One in orchestrated form. Additional songs are Let Me Call You Sweetheart from *Swiss Miss*, At The Ball That's All and The Trail Of The Lonesome Pine, both from *Way Out West*. Ahead of the album's release, the latter was issued as a single (seemingly by popular demand) backed with Honolulu Baby from 1933's *Sons Of The Desert*. After *Clapperboard* (ITV) and *Top Of The Pops* aired a clip of the duo singing the song, it slowly made its way to UK No 2, barred from the top spot by Queen's *Bohemian Rhapsody* (by coincidence, the duo had made a film called *Bohemian Girl* in 1936).

The album was very well-received mainly because, with the exception of a handful of home-movie clips, it was the only way fans could replay the funny dialogue and songs before the advent of VCRs in the 80s. It spent four weeks on the chart and was a popular Christmas present that year.

There were attempts to repeat the success in 1976 with a second album *Another Fine Mess* (United Artists UAG 30010, £6) plus a single of the same name. This featured further dialogue played against a new song by modern barbershop quartet, The Boston Barbers. Both releases failed to chart, making the duo one-hit wonders.

The album was never released in the US, possibly due to copyright issues. It was reissued on CD in 2000 as part of EMI's Comedy series (EMI Gold 724352860524, £6). Even though the films are easily available on DVD today, this original vinyl album is perhaps the best way to relive the magic and marvel at just how brilliant Laurel and Hardy were. A fine mess, indeed. Listen and smile.

David Noades

Vintage Venue

A regular look at unsung haunts near you

No 45: Alsterdorfer Sporthalle, Hamburg

Located in Winterhude, a northern district of Hamburg, the Alsterdorfer Sporthalle, also known as Sporthalle Hamburg, is a gym cum live music arena which first opened in 1968. With a capacity to hold up to 7,000 with about 4,000 of those as seats, it doubles up as both a major indoor sports venue and a space for pop, rock and metal shows. Artists including Paul McCartney, The Prodigy, Prince, Metallica, Deep Purple, a-ha, Dire Straits, Sting, AC/DC, Roxy Music and Bob Dylan have all graced the venue's stage. It has also been the location for several live recordings such as Roxy Music's *Live* (2003) which features one track, Street Life, recorded at the Sporthalle on the group's 2001 reunion tour, and *Excess All Areas*, a 2006 live album and video release by German band Scooter, which documents the final show on their *Who's Got The Last Laugh Now?* tour.

Sporthalle has also been popular with bootleggers, especially with regard to Prince. Over the years, a handful of Sporthalle recordings have surfaced, including a 1992 set *Diamonds R 4 Ever* and 1986's *Do U Lie?* There's also a Jamiroquai bootleg taken from a soundboard recording in 2001 titled *Konzertmitschnitt Jamiroquai*.

Depeche Mode recorded their 1984 Sporthalle concert for the video *The World We Live In and Live in Hamburg*. In 2012, while I was on tour, I was an AAA guest of 70s pop-rockers Smokie, who were headlining at the Sporthalle. The band were part of an Oldie Marathon bill put on by the German public radio broadcaster NDR 90.3 which also featured the Sweet, The Rubettes featuring Alan Williams, Boney M, Pussycat and several other hitmakers from the 70s, all of whom had scored hits in Germany back in their heydays. The audience was largely comprised of the older demographic, eager to revisit their youth.

In 2021, the Sporthalle underwent much needed renovations and, as of 2022, has resumed normal operations.

Joe Matera

If you know of an unsung music venue, send 300-400 words on the subject, with a venue pic or scanned memorabilia, to paul.lester@metropolis.co.uk

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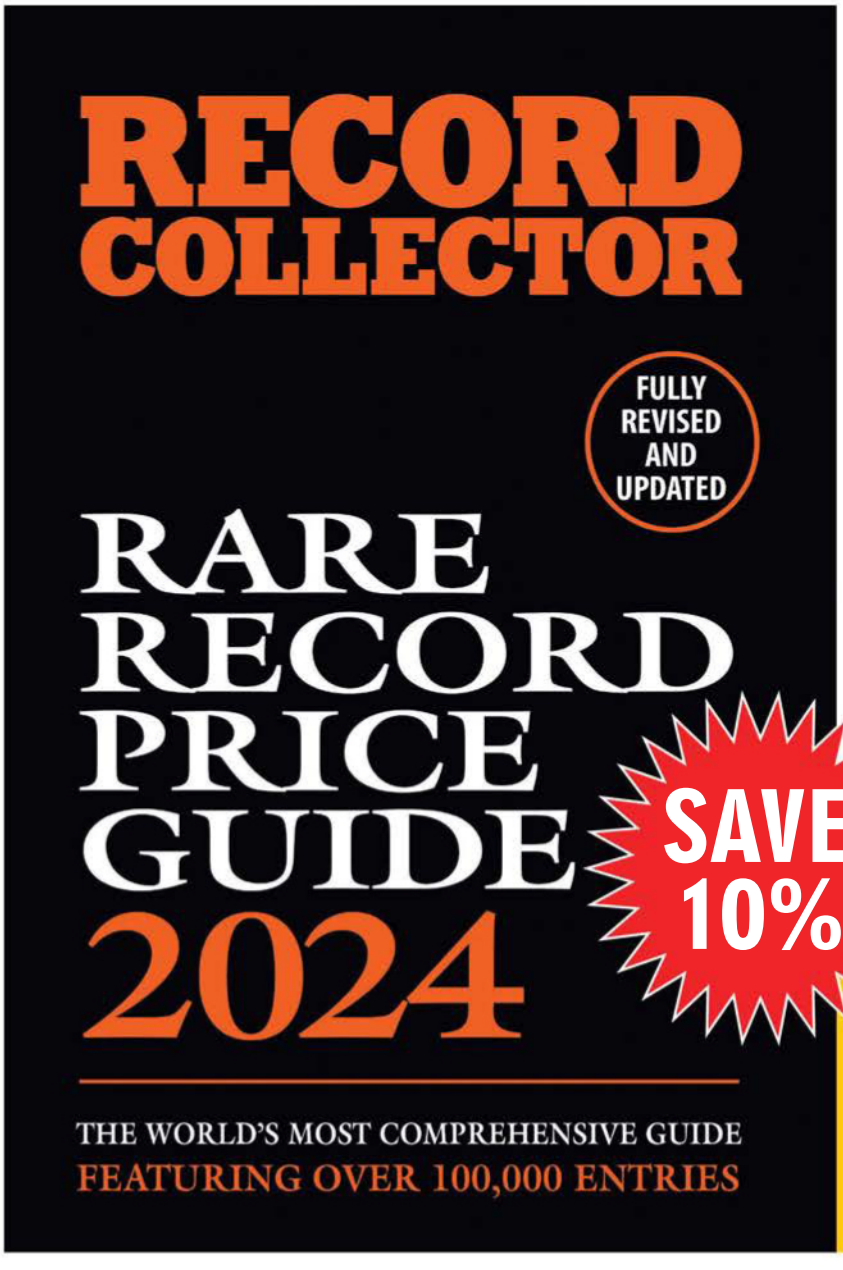

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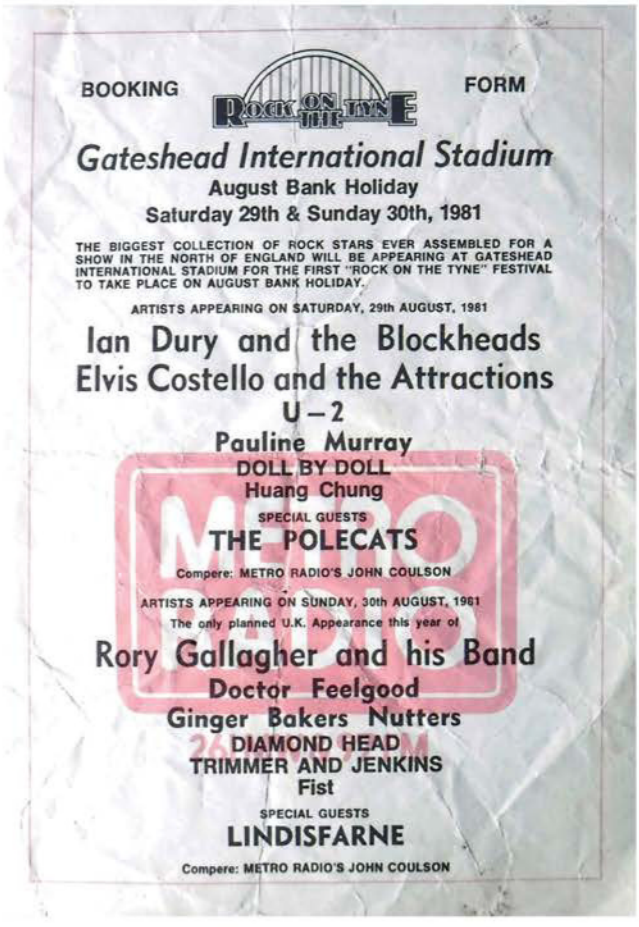
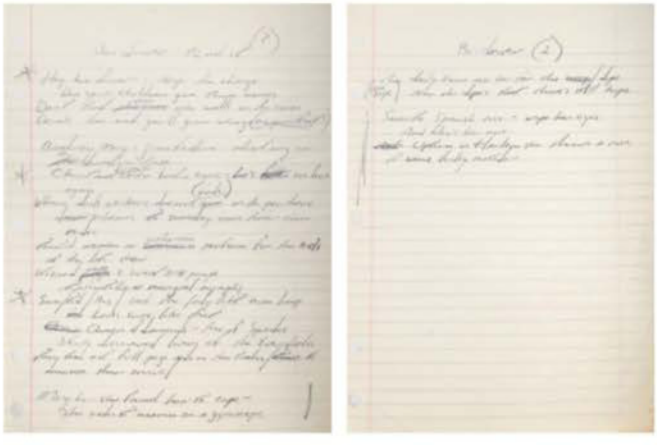
U2/IAN DURY Flyer £95
From 1981, note that U *hyphen* 2 are third on the bill. And on the first day, too. Of course, 'U-2' is the spy plane. Would the band better reflect today's society by now including it? (My name's Ben Elton, etc.) **Supplied by MEM**



BRUCE SPRINGSTEEN Lyrics $4,000-$6,000
Handwritten lyrics to the song, Does This Bus Stop at 82nd Street? which would appear on the man's 1973 debut album, *Greetings From Asbury Park, N.J.* **Supplied by Julien's Auctions**



LED ZEPPELIN Ticket £275
From 1979, a rare surviving example of a *complete* ticket for the band's final UK concert at Knebworth, 11 August 1979. **Supplied by MEM**

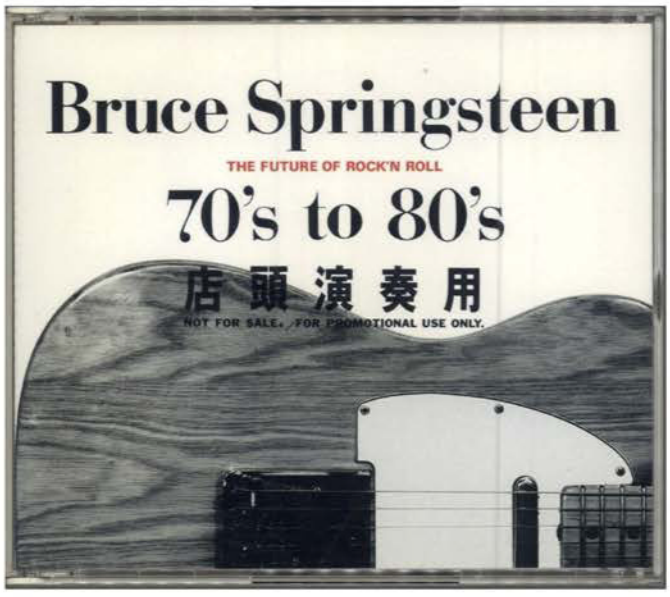
LESLIE WEST/KEITH MOON Photograph $400-$600
Framed photograph signed and dated "NYC '99" by photographer Bob Gruen. **Supplied by Julien's Auctions**

JOY DIVISION An Ideal For Living (Enigma PSS 139) **£4,000-£6,000**
The 7" single was issued in 1978. It includes a letter from band member, Stephen Morris. From the estate of the late BBC DJ, John Peel.
Supplied by Bonhams

JOHNNY CASH Guitar $100,000-$200,000
A well-worn 1956 Martin D-21 acoustic, owned by Cash, who played the guitar during the late 50s. **Supplied by Julien's Auctions**

THIN LIZZY Programme £395
Autographed official European tour programme from 1983, spanning 28 pages. Includes 22" x 34" fold-out colour poster. **Supplied by 991**

BRUCE SPRINGSTEEN *The Future Of Rock'N'Roll 70's to 80's* (CBS XADP 90009 10) £750
A 1988 Japanese promo-only double-CD set. Disc 1 features 14 songs from the 70s, while Disc 2 has 16 songs from the 80s. **Supplied by 991**



PINK FLOYD Poster £8,000-£10,000
From Friday 26 January 1968. Syd Barrett was effectively sacked from Pink Floyd just before this concert. He was not picked up in the band van on the way to the venue. This is the first time this poster has ever made it to auction and may very well be unique. From the estate of the late BBC DJ, John Peel. **Supplied by Bonhams**

SYD BARRETT *The Madcap Laughs* (Harvest SHVL 756) $400
A 1970 original UK LP with laminated gatefold cover and a laminated list of guest stars appearing within. **Supplied by Rockaway**

ELTON JOHN Football Programme £350
For the 7 January 1978 FA Cup Third Round match against Watford. The previous owner (who was sitting behind the great man) managed to persuade Elton to sign the front cover. You can't even watch your favourite footie team in peace, eh? **Supplied by 991**

JOHN LENNON & YOKO ONO *Unfinished Music No.1: Two Virgins* (Apple APCOR 2) £15,000-£20,000
A mono pressing signed and annotated by Lennon and Ono in 1968. From the estate of the late BBC DJ, John Peel. **Supplied by Bonhams**

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This month's big scorers online

LED ZEPPELIN Classic Records Road Case (Classic RTH 3001) £12,009
Features 48 pieces of single-sided vinyl over 10 titles to be played at 45rpm. (eBay item number: 175251959752) **Supplied by eBay**

PRINCE *Sign "O" the Times* (Paisley Park 9-25577 1) £8,100
Signed by Prince and eight members of his backing band. (eBay item number: 115373391567) **Supplied by eBay**

THE INTICERS Since You Left (Baby Luv BL 0036) £6,362
Northern soul cut from 1968 with I Got To Find Me A Baby on the flip. (eBay item number: 384909870161) **Supplied by eBay**

THE BEATLES *The Beatles* (Parlophone BBX2 91302) £220
The 1988 "bread bin" set featuring 15 albums and 64-page booklet. (eBay item number: 224480941888) **Supplied by eBay**

ODYSSEY *Setting Forth* (Organic ORG 1) £8,151
Promo of the psychedelic rock outing from 1969. **Supplied by Popsike**

THE 5 CHIMES Rosemarie (Better 1301) £7,201
Doo-wop 7" release from 1953. This was one of their two single releases. **Supplied by Popsike**

THE ROLLING STONES *Exile On Main Street* (Polydor BGAMRS13) $2,200
Deluxe Road Case Set from 2013 featuring the LP, 10 unreleased tracks and memorabilia. **Supplied by Discogs**

OZZY OSBOURNE *See You On The Other Side* (Epic 19075872171) $2,225
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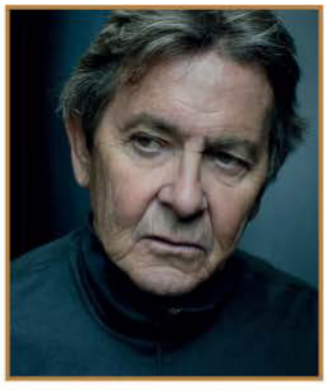
Not Forgotten

Alan White: drummer to the stars, including two Beatles

Alan White died 26 May, age 72. The drummer played with two Beatles and Ginger Baker before embarking on a long-running career with prog rock giants, Yes. Born in Pelton, County Durham, he began playing drums as a 12-year-old and went on to play with various outfits including psychedelic rock group, Griffin. John Lennon, who had caught one of their live shows, asked him to join The Plastic Ono Band, which also included Yoko Ono, Eric Clapton, and Klaus Voormann. Given three days to learn their material, he performed with them for a Canadian show that yielded the album *Live Peace In Toronto 1969* and would also contribute drums to Lennon's Instant Karma single and the album *Imagine*. More work followed on George Harrison's *All Things Must Pass* triple-LP, followed by live work as part of Ginger Baker's supergroup, Air Force. Invited to join Yes in 1972 following the departure of Bill Bruford, he first appeared on the live album, *Yessongs* (1973). He performed on every recording by the band from that point on, also helping to write a number of songs – for 1973's *Tales From Topographic Oceans* (one of two UK chart-topping albums alongside 1977's *Going For The One*) through to 2021's *The Quest* – as they shifted through styles and line-ups. The pop-focused *90125* included the 1983 US No 1 single, Owner Of A Lonely Heart. After the death of Chris Squire in 2015, White became the longest continuously serving Yes band member. Away from the group he released the solo album, *Ramshackled,* in 1976.



Bob Neuwirth died 18 May, age 82. The American folk singer-songwriter (above) was best-known for his work with Bob Dylan. He first met the singer at a folk festival in 1961 and quickly became a key part of his entourage, working as his road manager during the 1965 tour of England documented in D.A. Pennebaker's *Don't Look Back* and appearing behind him on the cover of *Highway 61 Revisited*. When Dylan unleashed his *Rolling Thunder Revue* tour in 1975, Neuwirth played in the backing band, which he also assisted in putting together. Outside of Dylan's orbit, he also co-wrote Janis Joplin's song Mercedes Benz, and taught her Kris Kristofferson's Me And Bobby McGee, which would became a US No 1 hit for her. Less successful as an artist in his own right, he nevertheless released a series of solo albums, beginning with a self-titled LP in 1974, and collaborated with John Cale for the 1994 album, *Last Day On Earth*.

Andy Fletcher (left) with Depeche Mode

Andy Fletcher died 26 May, age 60. As a founding and ever-present member of Depeche Mode, the keyboardist played a crucial role in the group's decades-long success. Raised in Basildon, he formed the band Composition Of Sound in the late 70s alongside Martin Gore and Vince Clarke. After incorporating the singer Dave Gahan and a name change to Depeche Mode, the group released their debut album, *Speak & Spell,* in 1981 which featured the hit singles New Life, and Just Can't Get Enough. Later that year, Clarke departed the band. With Alan Wilder enlisted in his place and Gore now the main songwriter, the group's music took on an increasingly dark strain, meeting with ever-greater international success. Fletcher was self-deprecating about his band contribution: "Martin's the songwriter, Alan's the good musician, Dave's the vocalist, and I bum around," he said in the 1989 documentary *Depeche Mode: 101*, but his role as the straight man was undoubtedly crucial. He pushed them to return to the studio or out on tour, helped resolve the creative differences between Gore and Gahan and kept track of business and financial matters. Outside of the band he launched his own label, Toast Hawaii, who released several albums by the group Client, and he had a career as a DJ.

IN VINYL MEMORIAM

Yes
Relayer
(Atlantic K 50096, UK, LP, 1974) £15
Alan White contributed to a series of classic Yes albums, but this 1974 recording is probably the most consistently thrilling. With Rick Wakeman having quit following his frustration with the direction of previous effort *Tales From Topographic Oceans*, new keyboardist Patrick Moraz took the music towards the realms of jazz fusion. Based on Leo Tolstoy's *War And Peace*, the 22-minute epic The Gates Of Delirium takes up the first side, combining soaring guitar riffs, pummelled drums and metallic scrapes in an instrumental battle before an atmospheric denouement. The celestial fusion effort, Sound Chaser, opens side two before To Be Over closes things in gentle style with Jon Anderson's calming melodies.
Paul Bowler

Grachan Moncur III died 3 June, age 85. Raised in Newark, New Jersey, the US jazz trombonist earned his spurs as part of Ray Charles' touring band before a period in New York saw him become part of a burgeoning post-bop movement with appearances on Jackie McLean's Blue Note albums, *One Step Beyond* (1963) and *Destination... Out!* (1964), as well as his own classic efforts for the label, *Evolution* (1964) and *Some Other Stuff* (1965). Other Moncur contributions of the period include Herbie Hancock's *My Point Of View* (1963), Wayne Shorter's *The All Seeing Eye* (1965) and Archie Shepp's *Mama Too Tight* and *The Way Ahead*. Although label disputes over royalties saw him sidelined over the coming years, his 1969 album *New Africa* demonstrated his commitment to pushing the boundaries of jazz.

Steve Broughton died 29 May, age 72. The drummer was best known as a member of The Edgar Broughton Band. Initially a Warwick-based blues trio, with Steve joined by older brother and guitarist/vocalist Edgar Broughton plus bass player Arthur Grant, a move to London and switch to psychedelia brought a deal with Harvest Records, for whom they recorded five albums including 1968 debut effort *Wasa Wasa*, *Sing Brother Sing* (1970) and *The Edgar Broughton Band* (1971). Appearing with the band during their sporadic reformations in the 70s and 80s, he also played on the recording of Mike Oldfield's *Tubular Bells*.

Ronnie Hawkins died 29 May, age 87. Born in Arkansas, the rockabilly singer-songwriter (above) began his career playing the US rock'n'roll circuit in the 50s. Moving to Canada and backed by a band named The Hawks that included fellow Arkansan Levon Helm, he built a reputation for live showmanship on the country's bar circuit and scored a hit with his version of Hey, Bo Diddley. Over time The Hawks' line-up expanded to include Richard Manuel, Garth Hudson, Rick Danko, and Robbie Robertson. Eventually, the group broke free of their leader and went on to become The Band as they backed Bob Dylan and recorded under their own name. Hawkins remained in Canada, where he continued to record music and school local talent such as guitarist Pat Travers and future Janis Joplin guitarist John Till. He kept in touch with The Band and was among the guests in 1976 for the farewell concert profiled in Martin Scorsese's documentary, *The Last Waltz*.

Gary Miller died 10 May, age 62. Born in Hull, the music producer, songwriter, and multi-instrumentalist began his career as a guitarist, touring with Nik Kershaw's 80s backing band, The Krew. Joining Stock Aitken & Waterman's team he worked as producer, engineer and songwriter on songs for Donna Summer, Lionel Richie, Kylie Minogue and Bananarama.

Dave Smith died 31 May, age 72. The American engineer was founder of the synthesizer company, Sequential. His Prophet-5 was the world's first programmable polyphonic synth, which had a major impact on the music industry and has been used on recordings by Michael Jackson, Madonna, and Radiohead. He also led the development of MIDI, a standard interface protocol for synchronizing electronic instruments and audio equipment.

Jim Seals, left, with Dash Crofts

Jim Seals died 6 June, age 79. The US singer and multi-instrumentalist was best-known as part of soft rock outfit Seals and Crofts. He formed the duo with George "Dash" Crofts in 1969, releasing a self-titled debut album that year. *Down Home* (1970) and *Year of Sunday* (1971) followed before they gained huge success with *Summer Breeze*, the album and its title track both reaching US Top 10. *Diamond Girl* (1973) reached US No 4, its title track another sizeable hit. The duo continued with a steady flow of albums over the decade but quit after 1980's *The Longest Road*.

Kelly Joe Phelps died 31 May, age 62. The American blues and country singer and guitarist was inspired by bluesmen Robert Pete Williams and Mississippi Fred McDowell. His 1994 debut album was released on Burnside Records and featured his lap style slide guitar and soulful voice. Between 1997 and 2004, he recorded seven albums for Rykodisc. He later recorded for Rounder and Nacente. He quit touring in 2013 when he suffered from a nerve disorder in his right arm. *Tony Burke*

Bernard Wright died 19 May, age 58. The American funk and jazz keyboardist and singer (above) was a child prodigy, touring with Lenny White at 13 and playing with Tom Browne in his mid-teens. As an 18-year-old he released his debut album, *'Nard,* in 1981 – an 80s funk classic sampled prominently in hits by Snoop Dogg, Ice Cube and Skee-Lo. Two more albums followed, *Funky Beat* (1983) and *Mr. Wright* (1985), the latter yielding the R&B hit Who Do You Love. A later career as a session musician included recordings for Miles Davis, Marcus Miller and Cameo.

Alec John Such died 4 June, age 70. The American bass player was a founding member of Bon Jovi. Credited with helping bring the band together, he played with them from 1983 to 1994, appearing on their first five albums including hits as such You Give Love A Bad Name, Livin' On A Prayer and Bad Medicine. Replaced by Hugh John McDonald, he briefly rejoined the band for their induction into the Rock & Roll Hall of Fame in 2018.

Julee Cruise died 9 June, age 65. The US singer, multi-instrumentalist and actor (above) was best known for her collaborations with composer Angelo Badalamenti and film director David Lynch. Her delicate voice on Mysteries Of Love brought an appropriate ethereality to Lynch's 1986 film *Blue Velvet*. Originally recorded for her 1989 debut album *Floating Into the Night*, the track Falling played a prominent role in the director's iconic TV show *Twin Peaks*, in which she also had a recurring role as an actress. Released as a single in 1990, it reached No 7 in the UK and topped the Australian charts. Later releases included the albums *The Voice Of Love* (1993) and *The Art Of Being A Girl* (2002) while she also toured as a member of The B-52's during the 90s.

Deborah McCrary died 1 June, age 67. The American gospel singer was a member of Nashville vocal group The McCrary Sisters. Formed in 2010, they recorded with a wide variety of artists including Gregg Allman, Carrie Underwood, Patty Griffin, Robert Randolph and Widespread Panic, and released four studio albums.

Ingram Marshall died 31 May, age 80. After studying with Morton Subotnick, the American composer forged a career as one of the leading figures of the West Coast avant-garde. Among his works were the electroacoustic composition *Fragility Cycles* (1978), *Fog Tropes*, a piece written for six brass instruments and tape, and two pieces composed for Kronos Quartet, *Voces Resonae* and *Fog Tropes II*.

Paul Vance died 30 May, age 92. The US songwriter was behind a number of hits in the 50s and 60s. Often working alongside composer Lee Pockriss, he was responsible for pop hits such as Catch A Falling Star, Playground Of My Mind, Tracy and the 1960 US No 1, Itsy Bitsy Teenie Weenie Yellow Polkadot Bikini.

Others who passed away recently include: **Trouble**, Atlanta-based rapper who collaborated with Young Thug, Drake and The Weeknd; **Ken Kelly**, US artist who created cover art for such as KISS's *Destroyer* and *Love Gun*, Rainbow's *Rising*, and Manowar's *Kings Of Metal*; **Joel Whitburn**, US chart historian known for his books compiling Billboard magazine chart data such as *Top Pop Singles*; **Meghan Stabile**, US promoter known for uniting jazz and hip hop; **Dawit Nega**, Ethiopian singer-songwriter known for raising the prominence of Tigrigna music; **Osayomore Joseph**, veteran Nigerian highlife musician; **Red Astaire**, Swedish DJ and producer; **Bill Walker,** legendary Nashville conductor and arranger; **Warren Costello**, longtime managing director of Australian music and entertainment company, Mushroom Group; **Henrik "Hempo" Hildén**, Finnish-Swedish rock drummer who played with John Norum, Don Dokken and Glenn Hughes; **Thom Bresh**, American guitarist and singer who scored a Top 10 country hit with 1976's Home Made Love; **Tiny Legs Tim**, Belgian blues artist; **Michael Wrycraft**, Canadian album covers and concert poster designer; **Guillaume Bideau**, French vocalist who fronted the Danish heavy metal band, MNEMIC; **Chrissie Dickinson**, US music and arts journalist.

All obits by Paul Bowler unless otherwise stated.

Photos: (Deborah McCray, Jim Seals, Bob Neuwirth) Facebook

musictovisit

Bob Stanley carries pop's baggage everywhere

Thank you, Berry much

Some time in the late 90s, I was taken to see Peter Noone do a show in St Albans by my Herman-crazed friend Jo. It was one of the *Solid Silver Sixties* shows. First on was Wayne Fontana (no mind-bending took place), then Gerry Marsden (affable, red-faced), and then Dave Berry.

Now, Dave was someone who I owned a couple of singles by, but I had never really given much time to. A spotlight fell on the stage. He didn't appear. The spotlight moved to the side of the stage, and a leather-gloved hand appeared, slowly, from behind the curtain. Dave Berry was a fucking amazing performer, and I've been a huge fan ever since.

"My act was always visual, and still is," says the lad from his home in Derbyshire, just down the road from his native Sheffield. He tells me about a *Ready Steady Go!* performance where he spent the whole two and a half minutes of the song slowly creeping down a spiral staircase. He's been feted by the Sex Pistols, was one of Adam Ant's inspirations, and Ray Davies chose him to be part of his Meltdown season at the South Bank.

The Crying Game is his best remembered hit, but his take on Ray Davies' This Strange Effect is one of the eeriest singles of the mid-60s. It didn't even make the Top 30 here, but in Holland it was the best-selling single of 1965. Dave and his tarantula-like stagecraft made him a major star in the low countries.

So, the glove thing. What was that all about? "We were wearing black. I was doing a Gene Vincent thing, but I didn't want to just copy him, so I took the mike off the stand. It was a mixture of all different things. It sounds strange but I'd seen some ballet, and I'd seen some mime artists. It just developed. Stan Laurel, he came into it as well, when I'd scratch my head or something. It wasn't meant to be taken too seriously, but when I talk to people now, they say when they were young it used to scare them a bit. Even now I'm looking for different things I can do."

My mum, for one, would go, "Oh no! He gives me the creeps" whenever she heard The Crying Game, but she secretly thought Dave was great. So did Alvin Stardust, apparently, as he borrowed Dave's image rather too literally. The pair only did one show together. "Which one of us is going to be me tonight?" Dave asked Stardust cheekily.

His voice was as sinuous as his stage appearances, sliding between the notes. "My voice is my voice, it tends to go a bit flat," he says with alarming frankness, "but people think it's in an attractive way. I haven't got that gutsy Eric Burdon voice. JJ Cale-style, double tracked, that's more for me." It worked a treat on Graham Gouldman's boss I'm Gonna Take You There, another 1965 single, the atmospheric beat-ballad Can I Get It From You in '66, and the soft pop *Dave Berry '68* album, all solid recommendations.

"I did a gig in London in 1976 and punks were at the front. The Pistols played one of my songs"

In the beginning, he'd been a welder called Dave Grundy and he sang with The Cruisers. "I was a bit of a late starter. Skiffle passed me by. I liked Chuck Berry, Fats Domino, the classic American R&B… I used to get up about half past five and listen to AFN [American Forces Network] out of Germany, and they were playing Smiley Lewis, all these obscure names to people in Great Britain."

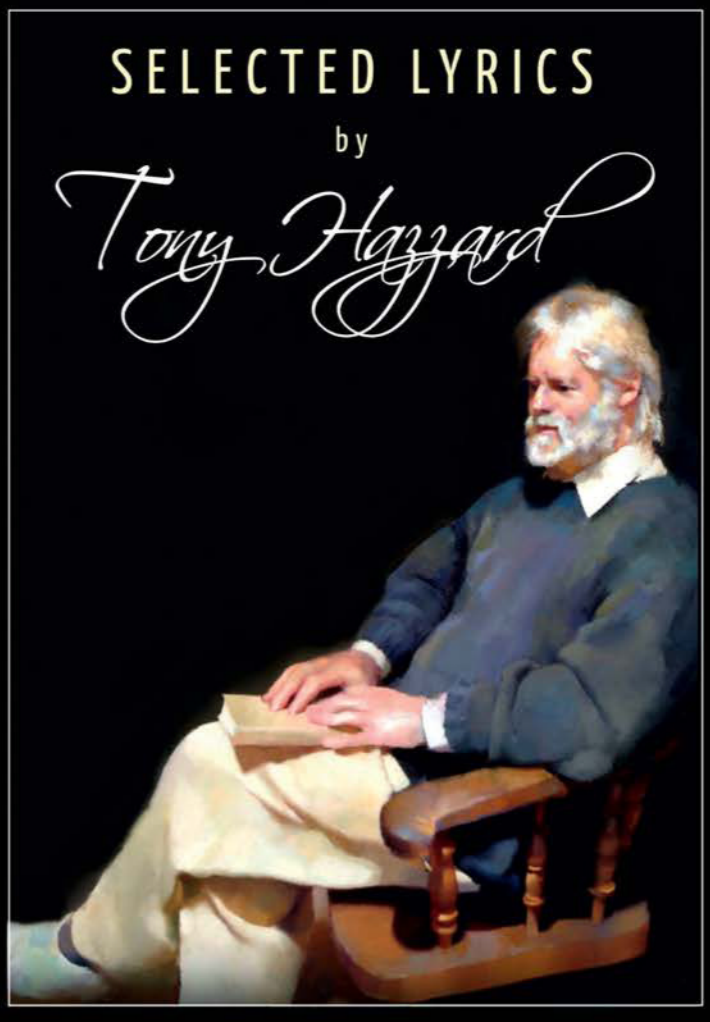
He renamed himself after his hero, Chuck. "He was only really known to musicians then. Like the Stones, probably half our set was Chuck Berry stuff. We were doing No Money Down, Jo Jo Gunne, we were picking up on unusual tracks by him. I met him when I had [Dave's first single in 1963] Memphis out. We took him to Liverpool. We were driving him for two days, but he didn't communicate, nothing! A strange person. We all know the stories, anyway."

Decca released three of Dave's albums in the 60s, plus an Ace Of Clubs budget comp, even though he only managed three Top 20 singles. "I could have signed with Andrew Oldham, for Immediate Records, because he was my PR man. He'd got PP Arnold, Small Faces, but I've always been very loyal with people. I felt very comfortable with Decca."

He was still with Decca in 1970 when he released baroque beauty Chaplin House, written, backed, and produced by 10cc. But the mid-70s was something of a slough until he picked up new fans in 1976: "The first time I was aware was when I did a gig in London, and punks were at the front. They came in the dressing room afterwards and my first question was, 'Why are you here?' They looked completely out of place. But they were the ones who told me the [Sex] Pistols were doing Don't Gimme No Lip Child [the B-side of The Crying Game]. And then Adam Ant gave me a namecheck on, I think, his first album, as an early influence. They just contacted me and said, 'Do you want to do a couple of shows?' It was great badge of honour to be gobbed on at an Adam And The Ants concert. I thought, I've arrived! New generation!

"I've never had a down time, I've always enjoyed my career," says the chipper Berry, who's still playing regularly. "The delayed entrance is important. The first and last things an audience sees are the things they remember. I'm still doing something a little different onstage… It's not bloody Hi Ho Silver Lining."

Dave Berry And The Cruisers play the Caroline Club in Saltaire, Bradford on 24 September, followed by a* Hitmakers Of The 60s *tour in the autumn.



"I first became aware of Tony Hazzard's work in the mid-sixties as a succession of major British pop and rock groups took his irresistible songs into the charts time and time again - Manfred Mann, The Hollies, Herman's Hermits, the Yardbirds, the Tremeloes. International recording stars followed suit - Gene Pitney, Andy Williams...

I have recently been listening again to Tony Hazzard, old and new works, and I am struck by how strongly his talents are undimmed by time and emphasized by experience..."

TIM RICE

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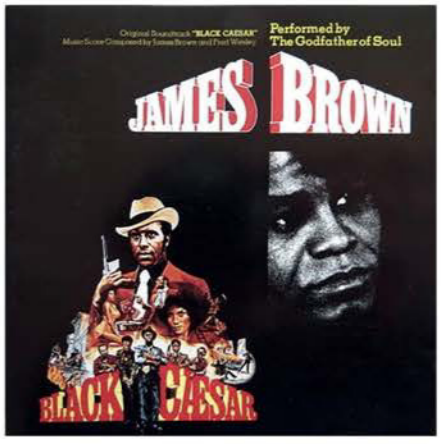
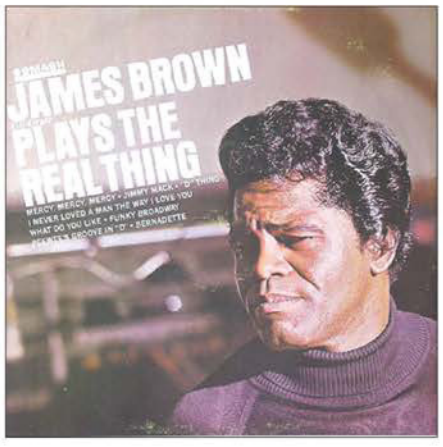
In the final part of a trilogy, Ian McCann takes a closer look at James Brown's instrumental prowess





Tony Cook looked incredulous when I asked him whether James Brown, you know, actually *played* a musical instrument. Like, properly. "Sure. He plays a few," Mr Brown's amicable long-term drummer replied. "He's been doing this a long time. What do you think? He plays good." Dumb question, Ian.

Mr Brown played good. He tended to treat all instruments as if they were drums, one of the tools he'd mastered. He was a *percussive* musician. If a man who could sing as well as he could was willing to reduce his gift to grunts in the service of rhythm, he'd never think twice about using that approach on keyboard, the instrument he preferred.

I'm not attempting to demean The Godfather of Soul by questioning his ability. For me, he was The King (even though I do like Elvis). He was the most important black musician of the 20th century, the key figure in soul. His influence is infinite. From 1960 onwards, he was ahead of the game, and his peak lasted 15 years. Mr Brown could see the future, and the innovations he made helped inform funk, disco, hip hop, baggy, house, drum'n'bass, grime, trap, footwork, Afrobeat; reggae, too. Which means they also powered pop because dance music has been pop's foundation for years. Note, too, his demands about black rights, education, equal opportunities, and his curious political connections. The basis of his influence was musical ability. Without this, he'd have been just another dirt-poor former convict in a segregated Georgia. Or maybe dead because black lives never mattered to those with power.

Mr Brown had no musical training, but thrived on talent, drive, inspiration. Fred Wesley, Brown's brilliant trombonist and musical maestro during his golden period of the late 60s and early 70s, said Brown would come to him, verbalise or vocalise a riff or rhythmic pattern, and Wesley would formalise these ideas into a piece of music. For Brown, perhaps it was a short cut: he'd been functioning well for years before Wesley joined him, so could communicate his vision to his orchestra, but Wesley had the soul power, nous, and education to arrange it quickly.

Brown began releasing instrumental singles in 1961. He was fascinated by the sophistication of jazz and incorporated it into his work, such as his hit version of Jimmy Forrest's Night Train (1962). His breakthrough funk smash, Cold Sweat (1967), is said to have been based on Miles Davis' So What, but Brown was already seeking the funk five years earlier: Mashed Potatoes USA (King, '62) featured guitar and a floating snare pattern that were funk. It didn't conform to the style's emphasis on the first beat of each bar, romanticised as "The One", but everything about it was funky.

In 1964, Mr Brown dived head-first into jazz when he broke his deal with King records. Contractually banned from recording vocals for his new label, Smash, he cut six instrumental albums that primarily featured him on organ. Poor Smash: it's like signing Harry Kane then finding out he'll only play

Whose feet wouldn't freak to this fabulous instrumental funk?

in goal. But some of these LPs were decent, even if Brown never exhibited a jazz organist's fluency. *Grits And Soul* is highly listenable and mostly original material; *James Brown Plays James Brown Yesterday And Today* (1965) presents busy remakes of Blue Note hits The Sidewinder and Song For My Father, plus rejigged JB smashes; and *James Brown Plays The Real Thing* (1967) is interesting as it includes Motown songs, which Brown rarely touched.

Reeled back in by King, Mr Brown continued to cut instrumentals. *Plays Nothing But Soul* (1968) was anything but standard soul. It was jazz. Brown stretched out somewhat, with three tracks in excess of eight minutes. Soul With Different Notes may be somewhat tuneless, but Fat Soul and Gittin' A Little Hipper are great. *The Popcorn* (1969), is subtitled "James Brown Directs And Dances With The James Brown Band": whose feet wouldn't freak to this fabulous instrumental funk? It includes Alfred 'Pee Wee' Ellis' sizzling In The Middle, covered by Grant Green at Blue Note. Beyond this point, apart from his iffy rock experiment, *Sho Is Funky Down Here* (1971), and the following year's hit remake of Bill Doggett's Honky Tonk, Brown mostly kept his instrumental inclinations restricted to records credited to the JBs, Maceo or Fred Wesley.

I first saw him in 1977 and regularly attended his UK gigs from then on, like that smug girl on the train on tour with her favourite band in the Werther's Originals advert. The wonderfully soulful tenor player St Clair Pinckney's funky classic Hot Pants Road (People, 1972) during the JBs' warm-up set became a highlight for me. Initially, Mr Brown rarely took to the keyboard onstage, but as he grew older and needed to pace himself more, this increased. In 1994, at the Redbridge Festival, East London the second number was a lengthy jazz jam with the Godfather on organ. It was very ordinary. I decided not to see him again. He may have said and done things I didn't agree with, but he was still my musical idol, and I didn't want my faith shaken.

There is one James Brown organ solo – I reckon it is him, because the approach is so percussive – which ranks higher than any other for me. It's on the mellow shuffler Sportin' Life, credited to Fred Wesley & The JBs (7", People, 1973, and the superb *Black Caesar* soundtrack). Fred arranges shimmering horns over a three-note lick and two acoustic guitar chords and conjures up sunshine in a city park. Brown's organ arrives, building the heat until you really feel the soul. It's a perfectly weighted solo. Tony Cook was, of course, right. James Brown played good.

Still can't get enough JB? Back issue* RC *435 explores Mr McCann's fannish obsession in more detail...

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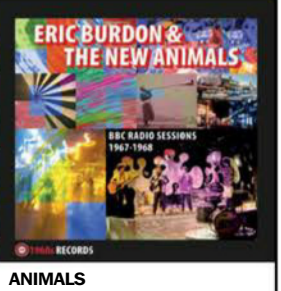

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davidquantiklikes

...to write a column for *Record Collector.* Yay

From pop to anti-pop and back again

"THAT'S commercial," said a character in Derek Jarman's film, *Jubilee*, which was a bit ironic, really, because nothing in that film was commercial, even Adam Ant. But he was right, whatever he was talking about – pretty much everything is commercial in the world of entertainment, which is great. One of the many advantages popular music has over the other kinds – apart from being popular, obvs – is that it is completely welcoming. Old post-daddies like me love to go on about O Superman going to No 2, but the fact is the charts, when unmassaged, are open to everything, from Gangnam Style to I've Never Been To Me, to sea shanties and to those awful "campaigns" where an old song is sent to No 1 to Make A Point About Thatcher or something.

So, what's this column about this month? I've completely forgotten. Oh, yeah: commerciality. The other great thing about pop, and commerciality, is how anyone can become commercial. Never having been impressed by the concept of "selling out", I've always loved it when avant-garde bands turn their plastic gaze to the charts and think, I could do that. In the 80s, artists as varied as Cabaret Voltaire, The Human League and ABC (né Vice Versa) and other bands not necessarily from Sheffield – Scritti Politti and Soft Cell come to mind – said farewell to obscurity and John Peel sessions and made fantastic pop records. It was a real if-you-will dialogue with commerce, which not only resulted in success for those bands but also made the charts a better place for everyone.

The commercialising of bands has always been important, obviously, ever since Elvis put his trousers back and The Beatles gave up their leatherwear for oddly collarless jackets. It continues now as rappers and toasters who once banged on about crimes quickly embrace pop and become dancefloor-friendly, or at least friendly-ish. And it will go on for as long as music exists. Sometimes, though, the traffic is not from experimentalism to the charts, but the other way round (I mean, from charts to experimentalism, in case you're high).

From time to time an artist will go, "Blimey, all this fame and success is exhausting and these songs! Verse-chorus-verse-chorus-bridge-chorus-chorus – it's doing my nut," and decide to opt out of the chart race. To most people this seems an odd think to decide, like being a plumber and going, "I'm fed up being good at plumbing in a normal manner, I think I'll use socks instead of pipes and just *think* the cistern into flushing from now on." But there we go: pop music, and the race for the top, and fame, bring their own pressures and sometimes it's nice to deliberately opt out.

And opting out of The Man's game can be, as *Wayne's World* put it, a sorbet to cleanse the palate. This is, one presumes, why David Bowie reacted to the world's reaction to what he once called "my Phil Collins period", gave up making shiny pop albums like *Tonight* and *Never Let Me Down* and instead introduced their polar opposite: a spiky rock band where he was the bearded frontman. It didn't matter if Tin Machine had hits, or were brilliant, they existed solely to make a break with the recent past (and a lot of their stuff is great).

Tin Machine existed solely to make a break with the recent past

One of Bowie's favourite artists, Scott Walker, took an even more radical approach to his pop fame when, after mixing up the Brel covers with the Tony Hatch ballads, he gave up music completely, then came back slightly weird with *Nite Flights*, then quite weird with *Climate Of Hunter*, and then full-on astonishing with *Tilt* and its successors. As a 60s child, I've never much liked his stuff from that era, associating it with the endless tedium of Radio 2, but his later work is astonishing. Walker famously only listened to his albums once after recording them, which means I've heard loads more than he did, and they're great.

In similar-ish vein, because he has never been hugely popular, Tom Waits began with lilting country ballads that evil demons like the Eagles recorded, found a nice groove as a sort of jazz drunk and then, when he became sober and began to work with Kathleen Brennan, went full-on Harry Partch, all clanking chains and euphonamoniumunununununun. The results are not for everyone, but it did ensure him a seat at the *Meltdown* table, as well the chance to ruin a Gavin Bryars record.

There have been (bottom of the page already) many artists who've gone from poppy to "avant-y" – from Beyonce, whose *Lemonade* is stranger than anything, to, arguably, Brian Wilson, whose ambition outstripped surf music – but my favourites will always be the O'Neill brothers, Sean and Damien, who made daft pop-punk with The Undertones and then, when they'd exhausted that seam, returned with That Petrol Emotion, a band who never wrote a song about their cousin or probably even ate chocolate, let alone sang about it.

Bye for now!

David Quantick tweets @quantick.

auteurtoauthor

Luke Haines writes the shuk out of rock'n'roll

In the biopic of it

Hail, hail, the rock'n'roll biopic. A 21-gun salute for that most derided of cinematic genres. With a strike rate of about one in 100, it's one of life's mysteries as to why anyone would gamble their house, the shirt on their back and their children on fronting up the megabucks it costs to make one of the damn things. I mean, you'd really have to like Queen a bit too much to stump up for the horror that is *Bohemian Rhapsody*. All this I ponder as I watch the first episode of Danny Boyle's disastrous TV-cation of Steve Jones' *Pistol* memoir.

Here come the posh actor kids with double-barrelled names, far too corn-fed and gym-friendly to believably mimic 70s herberts Cook and Jones. Here's a non-threatening Johnny Rotten. Here's a nice young woman playing Nancy, wondering exactly what this is a stepping-stone (no pun) towards. And worst of all, here are the 1976 mohicans. As any fool apart from Danny Boyle knows, the mohawk atop an English punk rocker was not seen until at least 1980.

The Pistols have had a patchy time at the flicks. Alex Cox's *Sid And Nancy* was a noble effort. Gary Oldman made a decent stab (also no pun) at la Vish. Sid, having made himself a mad cartoon character, is one of the few rock stars who can withstand "the actors" doing their "acting thing". Cox's valiant attempt was ultimately hobbled by the poor sods who got to play the other Pistols as an anonymous trio of portly boneheads.

How well rock stars can come out of the biopic depends on how well they were known to the public. In this respect The Beatles never stood a chance, but *Backbeat* is one of the better Fabs pics. Stephen Dorff manages a convincing Stu Sutcliffe simply because the viewer has nothing to not be convinced of, just a few moody pictures of poor old Stu. The 'other' Beatles fare less well, as ever. Perhaps most amusing of all Beatles movies is *Two Of Us* (2000), based on the time that Paul visited John at The Dakota and they didn't go on *Saturday Night Live*. The script is pretty good. But Paul is played as Dirk McQuickly from The Rutles' *All You Need Is Cash*, and then there is John's accent of no fixed abode. Will he be from Birkenhead, will he be from Dublin? And who could have directed this farrago? Step forward, Michael Linsday-Hogg.

Anton Corbijn, one would assume, would be a safe pair of hands for the Joy Division story, *Control*. All is not going too badly (in the usual tailwind of the rock biopic) until it dawns on the viewer that Corbijn seems to have cast Gareth Gates (one time high-flyer of *Pop Idol* and brief suitor of Katie Price) to play Ian Curtis.

Curtis fares a little better in Michael Winterbottom's *24 Hour Party People* when portrayed by Sean Harris as a feral Manc skip rat. There are many decent performances in *24 Hour Party People*: Paddy Considine as Joy Division manager Rob Gretton, Steve Coogan as Tony Wilson, and Andy Serkis as a grizzly Martin Hannett. Sadly, all this strong work is undone by one casting decision: "Ladies and gentlemen, on tonight's *Stars In Your Eyes*, Ralf Little is Peter Hook."

One day we may have biopics of GG Allin, Saxon, Northside, even The Fall

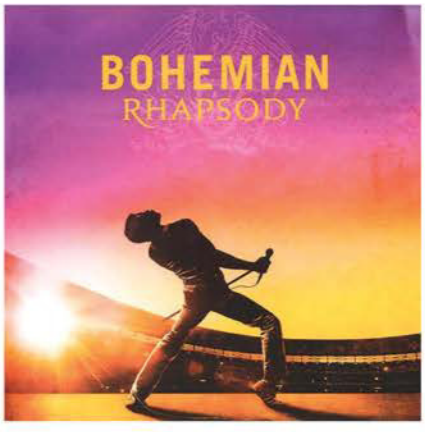
One good way to swerve the casting dilemma of the rock biopic is to throw a curveball at the casting: take a bow, Cate Blanchett, playing Bob Dylan in Todd Haynes' *I'm Not There* (2007). Haynes had form for this, bypassing the need for actors and replacing them with (ho-ho) Barbie dolls for his 1987 paean to Karen Carpenter, *Superstar*.

In recent years the pop bio has looked like an endangered species: *England Is Mine*, a limp mess of young Steven Morrissey's early days, gained little traction (and starred a pre-fame Jodie Comer). And *Stardust* was an unfortunate botch-up of the Bowie story without – quelle horreur – any original Dave songs. No wonder it sank to the bottom of the critical and commercial sewer.

Thankfully for lovers of the most ill-advised cinematic genre in history, we are living through a golden age. The success of trash such as the aforementioned *Bohemian Rhapsody* and the heinous *Rocketman* has blown the doors wide open for the rock biopic. The future may look bleak in reality but one day we may have biopics of GG Allin, The Stranglers, Hasil Adkins, Northside, Menswear, Hawkwind, Saxon, even The Fall (perhaps with a cast made up of hamsters – think *Adventures On The Riverbank* set in Prestwich).

Let's just hope that Ralf Little and Michael Lindsay-Hogg are available.

Luke Haines tweets @LukeHaines_News.

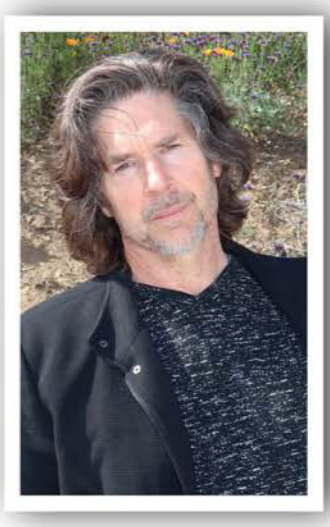


TALKING HEADS

On the couch with *RC*'s resident shrink, Dr Tim

JOHN CRAWFORD

Berlin co-founder on his new JCRS collaboration



Tell us about your new set, and what film it could soundtrack.
I was fortunate to work with songwriter/guitarist Robin Simon (Ultravox, Visage) and, as our music is dark and beautiful, *Less Than Zero*.
Is there anything still unissued?
A box full of old recordings in the garage where I used to live.
When did you first hear one of your songs on vinyl?
Berlin's The Metro single, at my manager Perry Watts-Russell's apartment, Sherbourne Street, Los Angeles, 1980.
What was your favourite record shop when you started out?
One in Fullerton, California, where I grew up.
What records made you want to go pro?
Sex Pistols *Never Mind The Bollocks, Here's The...* and, for my writing, Ultravox *Systems Of Romance*.
What'd you ask your music hero?
Bono, about his lyrics from *How To Dismantle An Atomic Bomb*.
Which of your songs is the most personally meaningful?
If I Could Stand On My Own, about the pain of the loss that comes with divorce, and the growth that occurred.
Of all the people that you've worked with, who taught you the most?
Rob Brill, Berlin and The Big F drummer, is an incredible musician/songwriter. I learned so much about finding purity in expression.
If you had a record-listening party, what'd you play, and who'd you invite?
The Clash *London Calling*. Bono, Elvis Costello, Terri Nunn, Rob Brill, David Diamond.
What's your favourite songwriter's best lyric?
Bob Dylan. Blowin' In The Wind.
Dying peacefully on your deathbed, what'd you like to hear?
My favourites of my own songs, The Beatles' Across The Universe, and U2's Yahweh.

JCRS* Arclight *is out via johncrawfordmusic.com.

TRAVIS STEVER

Coheed & Cambria guitarist on their latest multimedia offering

What film could your new set soundtrack?
A future *Vaxis II: A Window Of The Waking Mind* film.
What was your favourite record shop when you started out?
Tapeville USA, Nanuet, New York.
What was your first?
Iron Maiden *Somewhere In Time*.
What's the last album that you bought?
Midlake *For The Sake Of Bethel Woods*.
What records made you want to go pro?
Neil Young *Decade*, Led Zeppelin *Houses Of The Holy*, The Cure *Disintegration*, Black Sabbath *We Sold Our Souls For Rock N Roll*.
Is anyone in your family a musician?
My father and mother met in an off-Broadway production of *Jesus Christ Superstar*.
Did you ever write songs 'under the influence'?
A lot of cool stuff has come from THC.
Have you kept studio notebooks?
I have an antique chest full of photos, posters, cassettes, lyric books.
What would you ask your music hero?
Joe Walsh. How ya doin'?
Which of your songs is the most personally meaningful?
Away We Go is always a happy-place memory.
Which album, on first-listen, is the most startling that you ever heard?
The Residents *Duck Stab/Buster & Glen*. Super nutso!
If you had a record-listening party, what'd you play?
Pink Floyd *Animals*.
Which of your former homes should have a blue plaque?
49, Sutton Road, Warwick, New York. A lot of magic was created there. Including both my kids!
Which of your lyrics would you like to see on a T-shirt?
Media is king and we are all just pennies in a well.
Dying peacefully on your deathbed, what'd you like to hear?
Bee Gees' You Should Be Dancing.

Coheed & Cambria* Vaxis II: A Window Of The Waking Mind CD, LP, box set, *are on Roadrunner.

KATHRYN WILLIAMS

Singer-songwriter on her 14th solo studio effort

What film could your new set soundtrack?
My first solo album in seven years was produced by Ed Harcourt and has edges of David Lynch in tracks like Night Drive To The Lake.
If you could revisit any of your albums, what'd you change?
I'd have less tracks on *Crown Electric*. 10-12 is enough.
Is there anything still unissued?
I was in Yak Attack with my sister, age 14, and we had a song, Gotta Get It Right, that no one's heard since the 80s. I also worked with drum and bass artists before my own music and wrote and sang on a Badmarsh & Shri album.
With whom would you like to make a split 7"?
Robert Wyatt.
Who'd you like to produce?
Ruby Dew.
Where were you when you first heard one of your songs on vinyl?
At a friend's house. I'd sung on his dance track.
What was your favourite record shop when you started out?
Quiggins, Liverpool.
What was your first record?
Cat Stevens' *Teaser And The Fire Cat*. I kissed his beardy face every night when I was 12.
What's the last album that you bought?
Midlake *For The Sake Of Bethel Woods*, at a gig.
What records made you want to go pro?
Records inherited from my gran: Nina Simone to Bob Dylan, classical, jazz, Janis Joplin.
Was anyone in your family a musician?
My dad was lead singer in The Abbey Folk. When he left, Willy Russell, the playwright, took his place. My dad's family were travelling vaudeville stars, two great-aunties doing comedy and singing.
Did you ever write songs 'under the influence'?
Someone gave me a microdot without me knowing. I was awake for three days. I wrote 6am Corner then.
Have you kept studio notebooks?
Yes. I have books and the tape off the desk from *Old Low Light* and *Little Black Numbers*.
What'd you ask your music hero?
Joni Mitchell: how to ride the long wave and keep going.
What's the oddest place that's inspired a song?
Motorways are good for reflection, and Ed Harcourt's bath.
Who's taken music forward in the last decade?
Big Thief, Midlake, Devon Sproule.
What record are you looking for, if any?
Withered Hand's album blew me away and hit all the markers, and now I'm writing an album with him.
Tell us about your own collection.
When I moved in with my husband, we realised that we had an almost identical set of records from when we were teens. Neither of us knew the other was so heavily into Led Zeppelin [*laughs*].
Who'd you like to cover one of your songs?
Paul Weller, Willie Nelson.
Of all the people that you've worked with, who taught you the most?
Ed Harcourt is hugely inspiring as a producer and writer, and Neill MacColl taught me so much.
What backstage incident makes you cringe most?
Telling Chris Martin at the Mercury Awards that he wouldn't make any money spending so much on an album, and telling him to do what I do. Cringe!
What records that you own may surprise fans?
Beastie Boys, XXXTentacion, Wilma Vritra.
Which album, on first-listen, is the most startling that you ever heard?
Fiona Apple *Fetch The Bolt Cutters*.
What's your favourite songwriter's best lyric?
Leonard Cohen's first three albums.
Dying peacefully on your deathbed, what'd you like to hear?
Gillian Welch, *Time (The Revelator)*.

Kathryn Williams* Night Drives *CD, LP are on One Little Independent, 15 July.

Photos: (Travis Stever) Alexandra Gavillet

MATT OWENS

Noah & The Whale co-founder on his latest solo set

What film could your new album soundtrack?
It was cut live to tape at Middle Farm Studios with my seven-piece band, The Delusional Vanity Project, in January 2022. Due to the songs' dark subject matter, *Broken Flowers*.
Is there anything still unissued?
A cassette of The Mall School Rock Band, age 12, in a church, playing You Really Got Me and Smells Like Teen Spirit.
What was your favourite record shop when you started out?
One in Thames Ditton.
What record made you want to go pro?
The Rolling Stones *Beggars Banquet*.
What's the oddest circumstance that's inspired a song?
In New York, after escaping abduction attempts by Mexican cartels, I got thrown out of a lesbian bar and wrote Hungover In New York.
Who's taken music forward in the last decade?
Robert Vincent, Declan O'Rourke, Louis Brennan.
What records are you looking for?
The Tragically Hip and Rickie Lee Jones catalogues on vinyl.
Who'd you like to cover one of your songs?
Kris Kristofferson, Go Easy On Yourself.
Which of your songs is the most personally meaningful?
Whiskey And Orchids.
Which album, on first-listen, is the most startling that you ever heard?
Neil Young *Tonight's The Night*.
What's your favourite songwriter's best lyric?
Warren Zevon, Genius.
Which of your lyrics would you like to see on a T-shirt?
"If you won't leave me, I'll find someone that will".
Do you have any signature instruments in the pipeline?
I'm in discussion for a special Flying V, so watch this space.
Dying peacefully on your deathbed, what'd you like to hear?
Bill Fay, Be At Peace With Yourself.

Matt Owens* Beer For The Horses *is on Urby, 21 October.

KENNY LECKREMO

HEAT singer on the Swedish rockers' latest

What film could your latest set soundtrack?
Any action movie.
Is there anything still unissued?
There's plenty of unreleased music in the archive.
With whom would you like to make a split 7"?
Eclipse.
What was your favourite record shop when you started out?
A small record shop in my local mall.
What was your first record?
Iron Maiden *Piece Of Mind* CD.
What's the last album that you bought?
Journey *Captured* LP.
What records made you want to go pro?
Iron Maiden, though I listened a lot to Michael Jackson as a kid.
Did you ever write songs 'under the influence'?
Yes, alcohol.
Have you kept studio notebooks?
Some lyric sheets and notes on song structures.
What would you ask your music hero?
I have many questions for Mr Bruce Dickinson!
What's the oddest circumstance that's inspired a song?
Watching the *Interstellar* movie with our guitarist, Dave Dalone, and later writing a song together inspired by it.
Have you ever collected anyone?
Iron Maiden on CD.
Which of your songs is the most personally meaningful?
Cry.
What backstage incident makes you laugh most?
On the *Monsters Of Rock* cruise in the US, I couldn't find the stage to one of our shows. I was running around trying to find it for 10 minutes.
What record that you own may surprise fans?
Demis Roussos *The Best Of*.
Which album, on first listen, is the most startling that you ever heard?
Journey *Escape*.
What unfulfilled ambitions do you have?
To travel more.
If you drove an ice cream van, what'd it play?
Van Halen's Hot For Teacher.

HEAT* Force Majeure *is on earMUSIC, 5 August, and they tour the UK in October.

ED WYNNE

Ozric Tentacles mainman on his second solo set

What movie could your new album soundtrack?
It's with Gre, of Gracerooms, and there's too much activity for it to be a film backing track that doesn't distract too much from the action on-screen. Or maybe it'd work for a kids' film?!
With whom would you like to make a split 7"?
Kraan. We've conversed via email, but I'd *love* to do a track with them.
Is there anything still unissued?
I had a school band, Frozen Smoke, and we did a couple of recordings on tape, but time dissolved them. They weren't very good. There's one guy who might have something, but I can't get hold of him.
Have you done anything that fans may not know about?
I did some music for a Sky TV series, *Ancient Lives*, and a track called Sploosh, for a BMW advert.
What was your first record?
T.Rex Jeepster, from the high street in Wimbledon, London.
What's the last album that you bought?
Kraan *Tournee* LP.
Where were you when you first heard one of your songs on vinyl?
It was the *Pungent Effulgent* test-pressing, in a studio near the house that I lived in then, in Wimbledon. We gathered around it ceremoniously, and I looked at it in the sunlight, at the grooves and the rainbow patterns on it, marvelling at it.
If you could revisit any Ozrics album, what'd you change?
I'd improve the sound of everything a little bit, by remastering, which is something that I've actually been doing. It's nice to polish things up.
What was your favourite record shop when you started out?
Our Price, where, by chance, I found *Indo-Arabic Variations*, which changed everything for me. I saw this amazing sleeve, which looked like an Indian palace, and I bought it. I put the record on, and it was the most extraordinary music. Some of the playing was wild and it completely influenced my guitar style.
What records made you want to go pro?
The Beatles. My father was a sculptor and did heads of them, modelled on them. During Beatlemania, they were kind of friends, who'd occasionally pop into the house. So, I just thought that they were these interesting, amazing people, who popped by, and made records.
Have you kept studio notebooks?
I did, but my house in Colorado got consumed by a forest fire and most of that stuff went up in smoke, along with cassette tapes that had a couple of gems on them. I wish I still had those.
Who's taken music forward in the last decade?
Animals As Leaders have opened another door, taking everything one stage further, evolving.
Who'd you like to cover one of your songs?
Aphex Twin, remixing Kick Muck.
Of all the people that you've worked with, who taught you the most?
My friend Joey helped shape the early Ozric Tentacles more than most people know.
Which question do you wish people would stop asking?
Have you ever thought about having vocals on your albums?
With whom would you most like to record?
Todd Rundgren. Everything he does impresses me.
Dying peacefully on your deathbed, what'd you like to hear?
Silence, at last, finally. Or the music of the spheres – nature, birdsong.

Ed Wynne* Tumbling Through The Floativerse *is on Kscope, 15 July.

"THE BEATLES WERE FRIENDS WHO POPPED BY THE HOUSE"

Photos: (Kenny Leckremo) Mattias Sulander

33⅓ minutes with... "Diddy" David Hamilton

Interview: Peter Robertson

Believed to be the oldest British DJ with his own regular radio show, 83-year-old "Diddy" David Hamilton, despite being diagnosed with cancer, can be heard six days a week on oldies station, Boom. From 1967 to 1986, his was one of *the* voices and faces of the BBC, a regular on both Radios 1 and 2 and *Top Of The Pops*. His stints on commercial stations since 1987 are documented in his latest book, *Commercial Radio Daze*.

How did it all begin for you?
I was one of the first disc-jockeys to play rock'n'roll during my National Service in the RAF. It was 1959 and I was on the British Forces Network in Germany, the Cologne end of *Family Favourites*, the big record show of the time. I didn`t think I would live to 83, let alone be broadcasting at this age. I was part of the rock'n'roll generation, the first teenagers to have our own music.

Were you Ken Dodd's original Diddyman?
That was Dickie Mint. I was Ken Dodd's straight man on a TV series called *Doddy's Music Box* that featured the pop stars of the day like Billy Fury and Dusty Springfield interspersed with sketches featuring Ken and a repertory of actors. As I was 5'6", Ken christened me Diddy David, a nickname I`ve been stuck with ever since.

What was your route to Radio 1?
My first radio broadcast in the UK was *The Beat Show* from Manchester in 1962. I did lots of shows for the BBC Light Programme before joining Radio 1. They gave me a three-hour daily show in 1973 which led to me hosting *Top Of The Pops*. After 1975 the show was simultaneously broadcast on Radio 1 and Radio 2, giving it a huge audience estimated at around 18 million.

What made your era at the BBC "the golden age of radio"?
For the first years Radio 1 was the UK's only pop music station, apart from Radio Luxembourg in the evening. The DJs were often seen on television and were household names and faces. We were much in-demand at events around the UK. Supermarkets were opened by stars of *Coronation Street* or Radio 1 DJs.

What lengths did artists, promoters or listeners go to get you to play their records?
A few plays on Radio 1 almost guaranteed to make a record a hit so record companies employed pluggers who would wine and dine DJs and producers. Particularly coveted was a Record Of The Week on one of the major daily shows. I called mine the Hamilton Hotshot. For DJs and producers, the BBC had certain rules: okay to accept lunches, tickets for shows and a bottle of booze at Christmas; not okay: holidays, cars or, obviously, cash.

Did you release records yourself and were you allowed to play them?
I didn't release them, they *escaped*. In the mid-70s I released an album of my Records Of The Week called *David Hamilton's Hotshots*. In those days compilation albums were allowed in the chart and it was a Top 20 album.

"I once played Star by the Stones by mistake – Jagger repeatedly sang the 'F' word!"

Any on-air gaffes?
We played everything on vinyl – proper DJing – and I once played the wrong track on a Rolling Stones LP. It was Star, and Jagger was repeatedly singing the "F" word. And in one of my earliest shows, I played two records at the same time. Result? Cacophony.

Which music stars left a lasting impression, good or bad?
I did one of the first TV interviews with The Beatles. They were anarchic and I was young and green so it was a bit difficult. John Lennon had a prickly wit and regarded me as a posh Southerner. The star I was most excited to interview was Roy Orbison. I think it was because he'd been a star throughout my adult lifetime – Only The Lonely was one of the first records I bought – and there sitting opposite me with shades on was 'The Big O'. Awesome.

How was hosting *TOTP*?
I was surprised at how small the studio was as, with clever direction, it looked much bigger. The floor manager ushered about 100 teenagers from one set to another. One moment they were watching David Essex, the next they were herded to another stage to see Rod Stewart. It was also poorly paid, never as much as £100. In those days the BBC were very careful with money.

Memorable experiences introducing live gigs?
I compered shows by The Beatles and the Stones, David Cassidy and The Bay City Rollers. At The Beatles' show the audience tried to stampede the stage. At the Stones' gig I parked my car at the back of the venue; someone thought it was Mick Jagger's car and scratched a love note on it. So, for a week I was driving round with, "I love you Mick" on the bonnet of my car. David Cassidy hated the girls' screaming and put cotton wool in his ears. Then, unfortunately, he couldn't hear the band. I compered, with Annie Nightingale, the notorious Radio 1 Roadshow from Mallory Park when the Rollers leapt onto a boat on a lake to get away from their female fans, who jumped in fully-clothed and swam after them.

Which of your ex-BBC colleagues are you still chums with?
I often meet up with Kid Jensen, Paul Burnett and Mike Read. We all go back a long way. Sadly, we lost Ed Stewart who was another old pal. But the one I see most is Pete Murray, who was my broadcasting hero when I was a boy. It's because of him that I got to work in radio. My hero is now my friend.

Why are oldies stations like Boom thriving?
Boom Radio, who I broadcast for six days a week at lunchtime, is unique. While most stations are chasing younger listeners, Boom is there for the baby boomers who had been greatly neglected by radio. Where most other stations have narrow playlists and rotate the same records over and over again, Boom has thousands of records in its repertoire and is adding more all the time. As we say, every record is a surprise.

What's your favourite of all the records you've ever played?
I have so many but one I love is The Long And Winding Road by The Beatles. It describes the journey I make to the farm where I live and the studio I now broadcast from. It's the farm I was evacuated to during the war so it's been quite a journey.

What would be your ideal sign-off if you ever call it a day?
When I did my final show at Radio 1, the last record I played was Our Last Song Together by Neil Sedaka. That would still be my final record.

Commercial Radio Daze *is out now. David Hamilton's show on Boom is noon til 2pm Monday to Saturday. www.boomradiouk.com.*

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"I'M VERY MUCH A NON-CONFORMIST"

It's 41 years since **Clare Grogan** simultaneously put Glasgow on the Brit-film map with *Gregory's Girl* and **Altered Images** became *Top Of The Pops* regulars with the cutting-edge cute Happy Birthday and I Could Be Happy. But now, nearly four decades since the last album under the Images aegis, they are back on stellar nightclub form with ***Mascara Streakz***, an affirmation of youthful brio and 80s electro-pop. "I think maybe I lost my sense of self for a while, but I've found it again," she admits to **Chris Roberts.**

In 1981, Clare Grogan had quite a year. She'd just left school when she was cast in *Gregory's Girl*, the Bill Forsyth coming-of-age romantic comedy, made for a budget of £200,000, which the BFI ranks as the 30th best British film of the 20th century. She was working as a waitress in a Glasgow spaghetti restaurant when the director spotted her. Meanwhile, the band she'd formed with schoolmates, Altered Images, were signed by Epic after John Peel sessions and a support slot on Siouxsie & the Banshees' *Kaleidoscope* tour (which they'd acquired by sending a demo to the Banshees' fan club with a note saying, "Can we support you?" because "that's how we thought things worked"). They'd taken their name from the back of Buzzcocks' single Promises, the artwork for which had been done by a design company of that moniker.

After a couple of test runs – the awkwardly timed Dead Pop Stars, A Day's Wait – they recorded their debut album *Happy Birthday*, with Banshee Steve Severin producing it except for the title track, where they'd grabbed Martin Rushent. And thus, they were away, both indie-cool and pop-bubbly, odd but accessible, handed awards by both *NME* and *Smash Hits*. Clare became an accidental style icon and unnerved those glass ceilings for female-fronted bands to come.

Rushent helmed the second album, *Pinky Blue*, and later at his funeral his son told Grogan that See Those Eyes was his father's favourite of any track he'd ever worked on (not bad considering this includes music by everyone from T.Rex to The Human League). Altered Images could be happy, and were. When they recorded third album *Bite* with Mike Chapman and Tony Visconti, they correctly aimed for the big pop-dance crossover, constructing classics like Don't Talk To Me About Love. Inexplicably, its gleaming genius didn't translate to the sales required in those days and Altered Images took a break, blissfully unaware that the next album wouldn't appear for nearly 40 years.

And now it does, as *Mascara Streakz*, recorded with husband-producer/Images-alumnus Stephen Lironi, offers up "a hurricane of lust" and exhorts that "every night's a chance to do more than dance". A blast of Kylie-disco suffused with flecks of 80s art-dance (Simple Minds, New Order), it's an exuberant, confident comeback. Not that the multi-talented Grogan, today as friendly as she is colourfully dressed, has been idle in the intervening period. There were solo flurries and she's busily acted, written, and presented. Yet recent live shows with her female-led band (headlining or opening for The Human League) have suggested she's in her happiest place on the pop stage.

"It all comes back to my great love of the song Last Night A DJ Saved My Life," she says, getting in deep on innocence, experience, and most points between.

How does *Mascara Streakz* relate, if at all, to your 80s music?

I think we tried to stay mindful of, but not totally dictated by, where we left off. I wanted there to be a connection, and that came quite easily, because creating this stuff is such a big part of who I am. It's been on one level terrifying to do it, putting myself out there again – I don't know what to expect! But I'm really happy to expect the unexpected in life, at all times. I've no idea where this record's going to take me, if anywhere, but I'm so up for whatever happens.

It's full of messages about positivity, self-belief and kicking on into the future…

Yes, and positives often come out of difficulties. When I first started writing these songs with Stephen [Lironi], Bernard [Butler] and Robert [Hodgens aka Bobby Bluebell, an old friend: Clare cameoed in the 1984 Bluebells video for Young At Heart], two things came to evolve. First – and I don't want to sound in any way, shape, or form like somebody that's clinging on to my youth, because I don't feel that way – I genuinely feel like I tuned in to what it was like to be 17 again. I know it sounds crazy, but I wondered about my 17-year-old self and what drove me to do what I did at that point in my life. When it all began. And I was in lockdown with my daughter, who's a teenager, and thinking– at that age, you still think: anything's possible. Which is great!

The other thing was I embraced this feeling that life is like a big night out. I still love one of those! So, you start with anticipation, preparation, expectation… and it's never quite what you think it's going to be. When I was younger I'd go out clubbing a lot with my friends and my sisters. And there was *endless drama* that came with that. So I think it's a metaphor for life! Some real highs, some real lows, some madness… I developed that thread a little. A lot of the tracks spin off those themes of lust and excitement and drinking and crying and falling out and despairing… then being happy again. It's like the arc of life.

So, it's a concept album?

Ha ha ha, no, no… plus I'm a great believer in letting people interpret songs in their own way. That's the beauty of music – having your own personal association with it: that's so important. In my life I've had fun and adventures, sadness and madness – y'know, I've experienced everything! It'd be difficult to get to this stage in life and not have gone through quite a lot. And the reason I've

Clare Grogan gets happy:
“Life is like a big night out”

Altered states (this page, l-r): Clare as Susan in *Gregory's Girl*, alongside John Gordon Sinclair in the title role; with Siouxsie Sioux in 1981 – they'd bagged a support slot on the Banshees tour the previous year by sending a demo to the fan club; Altered Images in 1982 after the release of I Could Be Happy

survived, in many ways, is the stability of home. That's such an important thing, that many are lacking. I feel very fortunate that my Mum and Dad allowed me to be myself but were there to pick me up when I fell. So – all these things run through the record. As a fully formed adult person now, I'm so glad I had the people around me that I had when I was that 17-year-old starting out with all this.

Was it a dizzying whirlwind when it all began? You left school and starred in *Gregory's Girl* and got signed with Altered Images almost immediately. Was that fun? Living the dream? Or was it insane?
Both. The summer I left school I made *Gregory's Girl* and the boys and I got signed as Altered Images. And within a year of that, we were on *Top Of The Pops*. And the film had won a Bafta. I just thought it was going to be like that forever more! Ha! I thought, this is good, this is all going to plan! This is working! Then there just comes a point where you think: I can't keep this going. But look, the extent of our ambition as a band, at first, was to get a Peel session, get a deal, and be on *Top Of The Pops*. And we did all that very quickly, plan or no plan. It was like a rocket going off – and who knows why that happens?

At the start you were doing some quite dark, edgy music, like Dead Pop Stars and Insects, as you toured with the Banshees…
We were experimenting with who we were. We were really young, like a lot of the bands at that time, and finding out who we wanted to be in amongst it all. You're influenced by the people who've drawn you into the madness of music in the first place. You're not trying to copy anyone, but to work towards an idea. As time goes by, you try different things. So, experimenting in public, when you're really young, is on one level a privileged opportunity, but on another I suppose it puts you in a position of vulnerability. Because people are going to scrutinise it, and you have to deal with all these thousands of opinions. That's just the nature of it.

And then when John Lennon died, Dead Pop Stars got sidelined (or at least remixed as Disco Pop Stars) …
God, yes, that was a sad thing. Not long after it came out, John Lennon was assassinated, and it just seemed… inappropriate. I vaguely remember everyone saying, "We're just going to, er, back off slightly from that track." It was more of an understanding than a discussion. It's tough to have your first record out, to say the least, then for everybody to go, "Oof, bad timing." It's great to come back to it now, though, I've enjoyed performing it live again.

Everything was taken very seriously in those days, with the music press. You mentioned "opinions": it was intellectual, analytical and influential, a wildly different era to where we are now. (Paul Morley in '82 called Altered Images "A VERY MODERN GROUP", in block caps, adding that, "I could write 10,000 words about the fame of Clare").
Oh, yeah – all those rock writers then, they were superstars themselves, really, weren't they? They were the rock stars! It was a big deal to get one of those big-name people to come on tour with you and write a piece. They were such a part of the whole thing – their *approval* was so important.

That's what I thought it was going to be like when I started out…
Yeah? [Perfectly timed comic pause]. How's that working out for you?

Well, in my previous job in a record shop I did witness people buying your breakthrough hits Happy Birthday and I Could Be Happy in droves…
Ah, it was so exciting. It was. It's quite a surreal thought for me now as well. It was a lifetime ago. But my God, what a great thing to have done! I mean, what a fantastic opportunity, when you're young. And it's still, in many ways, who I am. I retain that need to connect with people.

You won music press awards…
Oh, I *loved* a front cover! Honestly. We really, really, wanted to make it onto the front cover in those days. But I swear – I didn't and still don't feel competitive. I love what I do, and want to make the best of it, but everybody's relevant, everybody's valid doing what they do. Although, I suppose, it was easy for me to say I didn't feel competitive about it, because I was always in the Top 5… ha ha ha! It was brilliant, really good fun… until it wasn't.

Watching old *Top Of The Pops* episodes now, you can see it was all a bit Sellotape and Blu-tack, perhaps not as glamorous as we believed in youth…
Oh, my God, it was just the best. But! I have clear memories of people from other bands rehearsing there, hair in electric rollers, and me standing there thinking… huh. And that was just the guys. The very first time I did it, I was taken down to the make-up room, and I sat there very politely as the lady "did" me. Then as soon as I got back to our dressing room, I washed it all off, cos I hated it. Once again – life is never quite what you expect. But because I had no life experience, I didn't realise quite how huge an adventure all this was. It literally took off from the minute I left

"WE WERE ALWAYS IN THE TOP 5. IT WAS BRILLIANT FUN... UNTIL IT WASN'T"

Photos: Clare Grogan, Getty

Altered Images in 1982, shortly before the release of second album *Pinky Blue* (clockwise from top left): Tony McDaid, Clare Grogan, Johnny McElhone, Michael 'Tich' Anderson and Jim McKinven; (right) sharing space on various bills with the cream of post-punk, while conquering both the pop press and the inkies in the early 80s – "I loved a front cover!"

school. Even now I think: how extraordinary! And I can't believe my parents allowed me to do it… I think they were terrified most of the time. But they didn't stop me.

Did they worry you'd turn into a drug-crazed Jim Morrison in that dodgy London place?

Honestly? I don't think that occurred to them. Or… maybe it did. I think for me the fear of letting Mum and Dad down kept me on the straight and narrow. I thought – if I mess this up, they're going to be disappointed in me. And they'll make me come home. And we all hate that, don't we? So, I was always subconsciously thinking: don't spoil this for yourself, Clare.

Is it correct that you inspired True by Spandau Ballet? You've been cited as the muse: Gary Kemp has said he was platonically infatuated.

I think… hmmm… I know that Gary has written about that, but I think that's his story to tell.

So, the three A.I. albums rang out in '81, '82 and '83. The third, *Bite* (featuring a more sophisticated Grogan in full Audrey Hepburn mode on the front cover), feels like a fully committed attempt at the big pop crossover. One of my all-time favourites, the colour of hard-won happiness, it's arguably the album Blondie should have made after *Eat To The Beat*. Furthermore, it's produced – pretty much half and half – by Mike Chapman and Tony Visconti. Which was quite a coup. Even though it inexplicably didn't sell as well as hoped, are you still fond of that album? Please don't shatter my illusions.

I absolutely love it. And, for the record, I still love the *Happy Birthday* album and much of the second, *Pinky Blue*, including the title track. But yeah, *Bite*… working with Mike Chapman was extraordinary. I remember how much we were a fish out of water at that point. We recorded in Los Angeles, and none of us could drive, we were too young. So, the four of us went out there – Johnny [McElhone, later of Hipsway and Texas], Tony [McDaid], Stephen and me. And Shalamar were in the studio next door! And there's… us.

I loved Mike, I did, but I saw him in more recent times, and he did say that we were the band that nearly pushed him over his edge! I feel quite proud about that, ha ha… He said he'd never met four young people with such big attitude. Whereas my memory is of us being slightly – well, completely – in awe of Mike. We'd asked to work with him; we were crazy Blondie fans. We just loved that production and sound. Then we, four Glaswegians, turn up in LA, going, "So this is how we're going to do it, Mike…"

With Altered Images we always had this big pop sensibility. We loved the idea of making these lush, danceable pop songs. Mike seemed the obvious choice. We weren't convinced he'd agree to do it, and when he did we were ecstatic. But scheduling meant he could only do half the album. So who was the other person we were completely in awe of? Tony Visconti! It somehow worked out for everyone that we split it. I don't remember how we decided who did which tracks – but hey, they're all great! Crazy… again, when you have no life experience, you take a lot of this in your stride. Because we'd go: this is what we'd like to do next. And – ding! – it happened. So, of course, it was a bit of a crash when it didn't quite work out as it might have.

So why wasn't *Bite* enormous, the next *Parallel Lines*, *Rumours* or *Thriller*? This, to me, is one of the great unsolved mysteries in pop history.

Even *I* don't know what happened, swear to God! Back then, Happy Birthday sold half a million copies and still didn't make No 1. So, the number of records you had to sell to go Top 5 was incredible. When *Bite* came out, it didn't hit the targets that they thought it would, and so people lost faith really quickly. I dunno… I sometimes think that when I then left the band, I probably just needed an extended holiday. Yet when you're young, everything's black and white. To an extent, I felt like I was letting everyone down by not getting another Top 5 hit. It's such pressure to be put under at that age. The album did well, just not as well as hoped. People still love Don't Talk To Me About Love, the first song I ever wrote with my husband. It's extraordinary. But this stuff happens.

So, did you regret leaving in late '83, thus ending Altered Images' imperial first salvo? Or did you relish a breather, a reset?

I think I was just completely overwhelmed. I'd been on the move for a long time. I went back to Glasgow to film *Comfort And Joy* with Bill Forsyth; that meant staying in Glasgow for about six weeks. And that was the longest I'd been there for ages, and I thought: I need to stay at home for a while. I was very weary. And I say this with no disrespect to anyone – being the only girl in quite a male-dominated environment had become quite a lonely place for me. I struggled with that in the end. I just

Grogan up in public (this page, clockwise from left): channeling screen queen glamour, 1983; with Al the same year; as Kristine Kochanski No 1 in *Red Dwarf*, 1988; with future husband, producer and Altered Images bandmate Stephen Lironi

wanted to be home and hang out with my girlfriends and just go back to… a life more ordinary. To ground myself, which is quite difficult when you're in a band, and find a way to live my life again. That's why so few bands last a length of time; it's a very tricky thing to navigate, living in each other's pockets. It's intense.

Eventually you were tempted back as a solo artist in '87…
Oh, first I enjoyed doing nothing, in Glasgow. I bought a flat with my best friend, and we did it up. Then I was doing some more acting. And then, yes, I got offered that solo deal with London Records. I thought: yeah, I'd like to write songs, sing, all that. So, I went to New York with Stephen, and we worked with Mark Kamins, who'd launched Madonna. And recorded the album, some there, some here. But then… London just didn't have faith in it, I suppose…

Because the single Love Bomb failed to explode?
I guess…

So that album, working title *Trash Mad*, never appeared?
Yeah. Even I don't have a copy! I'd be quite curious to hear it… really! I genuinely don't think it was that bad. I think it deserved at least a chance.

You've obviously continued to work with Stephen, and your next project together, circa '89, was Universal Love School, who performed live but never put out a record. (All I can find is a sniffy 1990 *Melody Maker* live review saying, "She wants to be Patsy Kensit, backed by inane white boy soul"). The enigma! The mystique!
Ha-ha, yes – Stephen and I just loved creating music again. And within all that we've both done other stuff. It's just a big part of me, I guess, of who I am.

In the many years between Altered Images albums, you've acted in everything from *Skins* to *Father Ted* to *Eastenders*, published two children's novels, and presented on TV and radio. Do those endeavours come from the same energy within you as music, or is music your No 1?
They do feel like part of the same expression to me. From when I was a schoolgirl, I loved performing: I think it was how I overcame my shyness. So it's all essentially who I am – out of necessity and, actually, out of circumstance. Because – I got offered some great jobs! I was in the Scottish Youth Theatre, so I always loved acting. And I like the idea of being, so to speak, an "all-round entertainer". Maybe it was trickier back then, in the 80s – it's easier now to diversify. It's worked out well for me. It's how I've managed to pay the bills all these years and keep doing what I do. They're all interconnected. One shouldn't rule out the other. And I think I've come to a good spot. Y'know, it's not MEGA, but I've created a place I really like.

"Cred" was such a big deal back in the day, as were phrases like "sell-out". That seems quaint, almost naïve, in the 2020s.
Oh, there were a lot of attitudes which have changed. And I'm glad. We should all be free to do what we want to do.

Were some bands back then a bit haughty with each other, obsessing over their hip factor, their froideur? And by contrast, at 80s shows nowadays are those same bands chattily bonding over their kids?
Oh yes, we were all too cool for school – and socially inept! We were pretty much all a bunch of geeky teenagers, dressed up in high fashion! And that, Chris, is the glory of it. There's something incredibly touching about it now, when I look back. I can see a degree of vulnerability in most of us. And what's really nice is we've all had this shared experience, which has genuinely connected us. We all "get" it.

Recently at a London show you signed off the encore with a shout of, "We are still young!"
I know it's a cliché, but it's all about a state of mind, isn't it? For women in particular there's a point where society can try to make you feel less relevant. And I hate that idea. I had a landmark birthday not long ago, and people asked me how I felt… I just feel like me! I don't feel like I should be doing this or that, that's bullshit. My Mum and Dad were not, like, groovy hipsters, but they were always very much themselves. They were still an interested, active part of things. So… I can't pretend I'm not older, but I hate any idea that I should be excluded from anything because

"I HAD A LANDMARK BIRTHDAY RECENTLY, BUT I STILL FEEL LIKE ME!"

Photo: (Red Dwarf) Alamy

"I think I was always good at having a strong sense of self": the modern-day Ms Grogan tries a few new looks to promote new Altered Images album, *Mascara Streakz*

I've evolved and got wiser and more experienced. People should be forced into boxes? That makes me raging! I mean, I'm not some kind of crazy rebel, but I'm very much a non-conformist. I'll live my life the way I want.

Did gigging as Altered Images again (since around 2012) nudge you to make this comeback album?
Very much so. When I was first asked to do Altered Images shows, I was thinking: I'm not sure if this is gonna work for me. But I didn't really have a reason NOT to do it… I loved the idea of revisiting the old songs, and then the audience reaction was great, and continues to be. That's a lovely thing to be on the receiving end of! So eventually I figured it'd be rather remiss of me not to write songs again. But it took lockdown to give me that head space. A lot of artists told me it gave them a chance to really focus. For me that's true.

Beats making banana bread. Presumably you and Stephen (who's also produced everyone from Black Grape and Bon Jovi) have developed a creative shorthand together by now…
Actually, we fall out about everything – *except* this album! God, it was so handy to be "stuck at home" with an amazing producer/player/writer. It might have taken even longer without that. It was enjoyable, to have this concentrated project between us. The songs came easy, but it took years to get to that easy point.

And you co-wrote with Bernard Butler (who's recently guested with you onstage) …
He lives round the corner from us. I've always been a big admirer of what he does – with McAlmont & Butler, Suede, all his productions. I just plucked up the courage to ask him if he wanted to write a song with me. He was like, "Of course!" So we wrote Glitterball and Home. I love music, and view it as my therapy. I'm not joking. You identify with something in a piece of music which touches you, which makes you feel better. Or, sometimes, I like to feel worse! Again, not joking – sometimes I have to get some Joy Division on, right now. I just love the power of music.

OK, so aside from Joy Division, what bands do you like that people might not expect?
I think I've got eclectic taste. When I started this album, I was talking to Stephen about early Simple Minds: *Empires And Dance* is one of my all-time favourites. I love Tom Tom Club, Kraftwerk. New Order. See, I wanted to reimagine what it was that got the 17-year-old me wanting to do this. So I went back and played the old songs I loved. It's taking the energy of that youth and going forward.

The singing on this album, soulful and joyful, is surely your best ever…
I discovered that I loved singing more than I knew! I'd been in Scotland doing a play when lockdown first happened – I was so excited about that play, but we opened on the Saturday and closed on the Monday. I got home and everyone was trying to come to terms with these extraordinary circumstances, which we all thought would only last a month, maybe two. Really mental. But like everyone else, I got to thinking about all manner of things. This sounds a bit mad, but I'd been giving my teenage daughter all this self-esteem and self-motivation life coach stuff. And I thought: hang on, I need to apply some of this to ME! So, singing is all about self-confidence, and not being afraid. God, the rejection that I felt in the early days – there was always criticism of my singing. That affected me. I think I was always a bit Marmite, but… ah, you only listen to the negatives, y'know?

But you had one of the great distinctive, memorable, pop-personality voices!
But you only hear the criticism. I had to go: Clare, you love singing, you are a singer, just sing. So, I went for it this time, and I love it.

After all the modern disco bangers, the subdued final track, Sleep, refers to environmental issues…
I noticed a lot of friends were saying they weren't able to sleep. I decided that probably makes you a good person, because currently there's a lot to keep you awake at night. We all need to take care of each other more. Young people are really, rightly, worried about the planet. We have to support them. The politics going on at the moment is so disturbing to me; I hate it, I hate the dirty grubbiness of it. That's what it is – dirty and grubby. That's what keeps ME awake at night. I think my songs aren't always as obvious as they might sometimes seem. Under the upbeat surface, there's a little bit of edge. Even on, say, Happy Birthday. As for I Could Be Happy – that's a song about escaping from someone. I think real joy comes from real pain. I do.

Regarding the album title, why does *Mascara Streakz* end with a Z?
Oh, that's a nod to Generation Z. See? That wasn't obvious!

If I may speak on behalf of The Whole Of Pop, it's a pleasure to have you back…
I think I was always quite good, in my own wee way, at knowing who I was, at having a strong sense of self. I think maybe I lost it for a while, but I've found it again.

Mascara Streakz *is out 26 August on Cooking Vinyl. Altered Images tour the UK in September. PTO for AI discography* ➤

Streakz ahead: Clare Grogan in 2022

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SINGLES

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81	Epic A1522	**Happy Birthday/So We Go Whispering** (7", p/s, paper or blue injection labels) **£3**
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CLARE SUPPLY

FIVE OF GROGAN'S BEST

Happy Birthday (Epic, 1981)
That galloping, evergreen single was produced by Martin Rushent, as was a retake of Insects for the US release. The rest of this album was recorded at Rockfield with Banshee Steve Severin, and highlights the band's early shadowy, even slightly sinister side.

Pinky Blue (Epic, 1982)
Less post-punk, more pulsating pop, with Rushent in his pomp. The cover of Song Sung Blue was probably a mistake, but I Could Be Happy, the title track and the exhilarating See Those Eyes snapped and fizzed with uninhibited youthful pop smarts.

Bite (Epic, 1983)
A relatively overlooked masterpiece of the New Pop era, as both Mike Chapman and Tony Visconti framed the band as heirs to Blondie's throne, with a shiver of Chic running through a flawless set of uplifting, melancholy and often gorgeous songs.

Love Bomb (London, 1987, single)
White-vested hunky backing dancers, Clare over-styled 'til her Girl Next Door charm is hidden: the video tells you why this Matalan Madonna solo single didn't detonate. We'd still love to hear the unreleased *Trash Mad* album though. Cool title!

Mascara Streakz (Cooking Vinyl, 2022)
Coming in like early Simple Minds, swerving into prime Kylie, the looooong-awaited Altered Images comeback, adamant that the dancefloor is the pool of life, reminds us how much we've missed Grogan's run.
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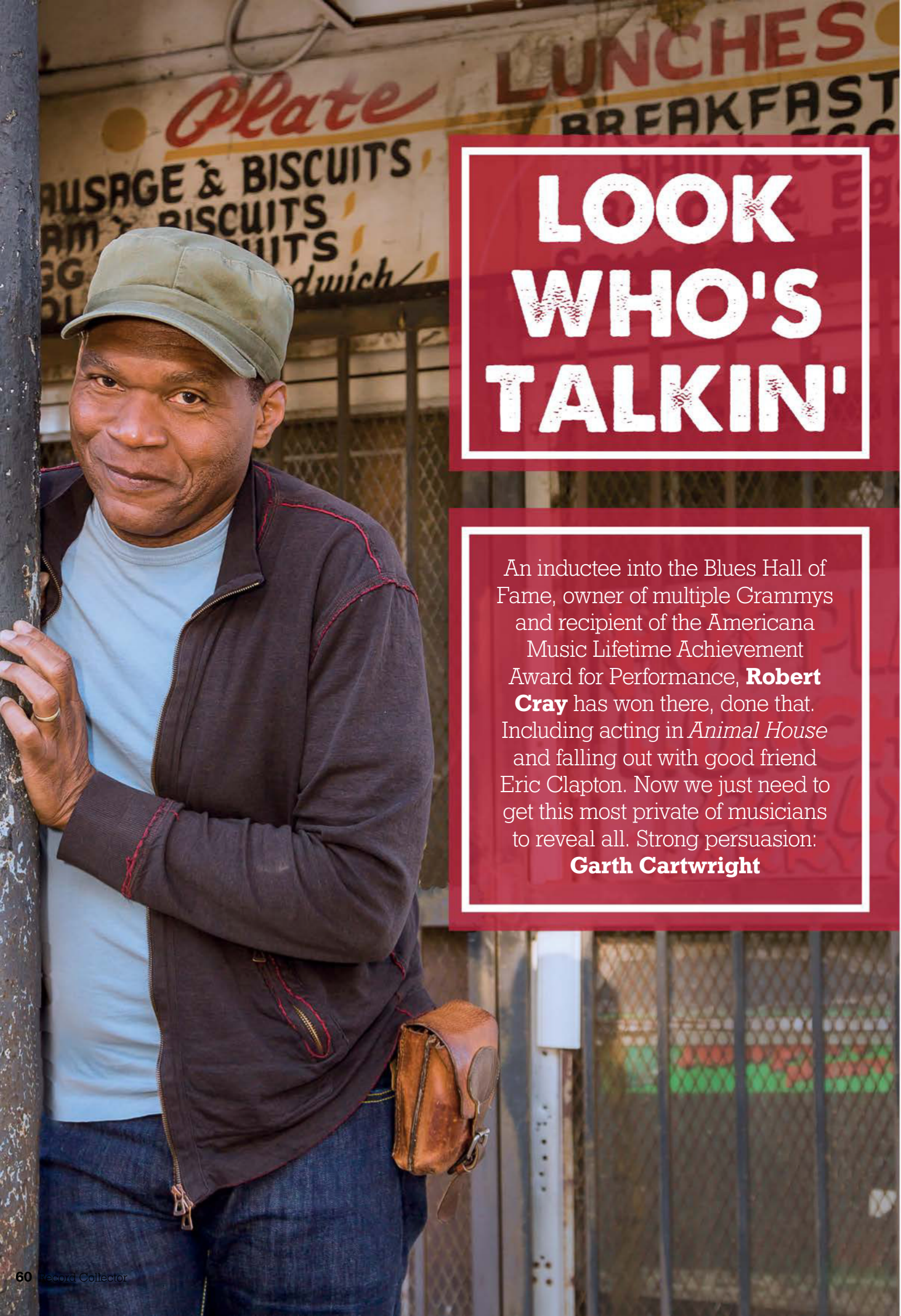


LOOK WHO'S TALKIN'

An inductee into the Blues Hall of Fame, owner of multiple Grammys and recipient of the Americana Music Lifetime Achievement Award for Performance, **Robert Cray** has won there, done that. Including acting in *Animal House* and falling out with good friend Eric Clapton. Now we just need to get this most private of musicians to reveal all. Strong persuasion: **Garth Cartwright**

Supremely intelligent and talented, Robert Cray has been in the public eye since 1986's multi-million selling *Strong Persuader* album. And yet he remains a deeply private person. Don't mistake his "blues noir" songs of faithless men and women as autobiographical; he notes that his most famous lyric ("she was just another notch on my guitar") wasn't one he wrote. Cray's approach to song is more akin to Robert De Niro's acting: both Roberts inhabit their performances with a fierce intensity, then walk back behind the curtain once the performance is over.

Cray's devotion to his music has ensured that, across his 19 studio albums, not one is a dud; no albums of turgid material served up to fulfil contractual obligations nor selections of inept covers strung together to hide the paucity of new material. Cray is like a fine wine, improving with age. Having listened to him since 1985's *False Accusations* LP (he had two previous records: 1980's *Who's Been Talkin'* and 1983's *Bad Influence*), I can safely say his recent run of albums – 2014's *In My Soul*, 2017's *Robert Cray & Hi Rhythm* and 2020's masterful *That's What I Heard* (all produced by Steve Jordan, now drummer with The Rolling Stones) – are among his finest. Every song is taut, deeply felt, music for head and body.

Cray's singing and songwriting have increased in gravitas. He's also become more political, singing anti-Trump songs on his 2017 and 2020 albums, and recently ended his longstanding friendship with Eric Clapton following the latter's anti-vax rhetoric (and tendency to buddy up with far-right US Republican governors).

Ever voluble, Cray, from his home in California via Zoom, offers an overview of a remarkable life in American music.

Although you were born in the state of Georgia, you spent your adolescence far from the South in Tacoma, Washington. And you got into playing guitar like most other boys of your age…

I got a guitar because of The Beatles. When they came out it seemed like everyone in my neighbourhood got a guitar. Everything was cool, like Johnny River's Secret Agent Man. It was a time of great innocence, no prejudice in music. Then Jimi Hendrix came out and turned my head backwards!

Hendrix was from Seattle, up the road from where you grew up. I believe you got to see him perform twice?

Yes. The first time was in a stadium, and I was so far away he was a speck onstage – but he still sounded great. The second time was outside in a park in Seattle, so I managed to get closer. Richard [Cousins – Cray's longtime bassist] saw Hendrix four times! My parents had some nice records but nothing like what was going on in rock music, so I joined one of those record clubs that advertised in *TV Guide* and ordered three LPs: *Are You Experienced, Disraeli Gears* and Grateful Dead's debut. I quickly got rid of the Dead LP, but I listened to the other two a lot.

You were young and enamoured with Hendrix, but you formed a blues band, not a rock band...

I started playing in '65 and I started with the blues around '69. That's when I saw Albert Collins in an outdoor concert, and he just blew us all away – he walked out into the crowd and did his thing. I saw him again when he played at our high school graduation in 1971. I took the opportunity to walk up to him and say thanks for the show and told him I was a big fan. He said, "Young man, you play guitar? Keep it up!" Hendrix has influenced my playing – his more melodic playing, Little Wing, things like that. But it was always blues, rather than rock, that I wanted to play. Back then we were getting these albums by Howlin' Wolf and Muddy Waters and all these great artists and they were just so exciting. It was new for us as you didn't hear the blues on the radio when we were growing up. And that's what we decided we wanted to do – play blues.

A wise decision: you can age into blues and soul. Rock musicians can look silly once they're over 30.

Yeah! Richard and I have laughed over what it would be like if we'd formed a rock band and worn spandex… Thankfully, we never considered doing so.

"JOHN BELUSHI GOT UP AND DID HIS JOE COCKER IMPERSONATION"

So, you were leading a working band, playing bars up and down the Pacific Northwest. I guess it was a long apprenticeship as your debut album, *Who's Been Talkin'*, wasn't released until 1980.

An apprenticeship is right – man, we had the opportunity to work in support Albert Collins, to back John Lee Hooker, things like that. So, you learn how to pay attention to the front person. We took the blues and the R&B at the time, and we were doing James Brown, or Junior Parker or Bobby 'Blue' Bland, that kind of thing. We did a lot of covers and then, this is what we used to do: when we were doing shows in the early days of the Cray band, we would announce who all the songs were by and then we started sneaking in our own tunes. And at that time, we wouldn't announce who any of the songs were by, including our own. So, time went on and we became more confident, and we watched the reaction – or non-reaction – to our own songs by the audience members.

We were based out of Eugene, Oregon. Richard and I left Tacoma, Washington, and moved down there because we had a drummer friend who lived down Eugene way. Those were the early days – we started the band in January '74 and we played Portland, we got some gigs in Northern California, eventually down into San Francisco, and then up to Seattle and Vancouver, British Columbia. That was our territory 'til about '79 when we started going out into Eastern Washington State, Montana, Utah, maybe into Arizona.

You appeared in the John Landis movie, *Animal House*, as bassist in Otis Day & The Knights. How did that come about?

It was just something that happened in '77. They were filming in Eugene and the casting director saw me perform and asked me if I wanted to be in a movie. I gave her my information and then I got a call from the lady asking if I could make it to wardrobe. We shot Monday, Tuesday, Wednesday, Thursday, but we didn't know the working title. We just did the lip-sync and got made up and that was it 'til it came out. The interesting story is that the movie was still being made for a couple of months after, in and around Eugene, and John Belushi came to one of our gigs where we shared with Curtis Salgado, who was fronting the band called The Nighthawks – Curtis wore the RayBan shades and the little goatee – and Belushi came and joined us onstage and did his Joe Cocker impersonation. Curtis and John befriended one another, and Curtis was giving John all this information on the blues and that eventually formed the basis

Photo: Ronnie Booze

Has he got blues for you (clockwise from bottom left): Cray with long-time co-writer Richard Cousins and John Lee Hooker circa 1990; playing with Eric Clapton, long before pandemic policy came between them; close collaboration with Tina Turner, 1988; trading tales (and licks) with BB King during a performance at the White House, Washington DC, 2012; backstage after playing with Muddy Waters at the Sacramento Blues Festival in 1980; in the all-star band backing Chuck Berry alongside 'bad child' Keith Richards, St Louis, 1986

for what would become *The Blues Brothers*.

***Who's Been Talkin'* appeared in 1980 on Tomato Records. It was a strong debut, showcasing your own songs and covers of O.V. Wright, Freddie King and Willie Dixon. Tomato almost immediately went bust. A big blow?**

The album was recorded in 1978 but Tomato had such ongoing problems that they didn't release it until 1980. Then they went bust… I mean, we're playing R&B and blues, it was different to what was being played on a radio, so we didn't have any expectations and we were simply happy to get gigs. The album did get us some more attention and gigs further afield and we were also picked up by an agency out of San Francisco.

Bruce Bromberg and Dennis Walker co-produced *Who's Been Talkin'* and would go on to produce and write songs for all your 80s albums. How did this working relationship come about?

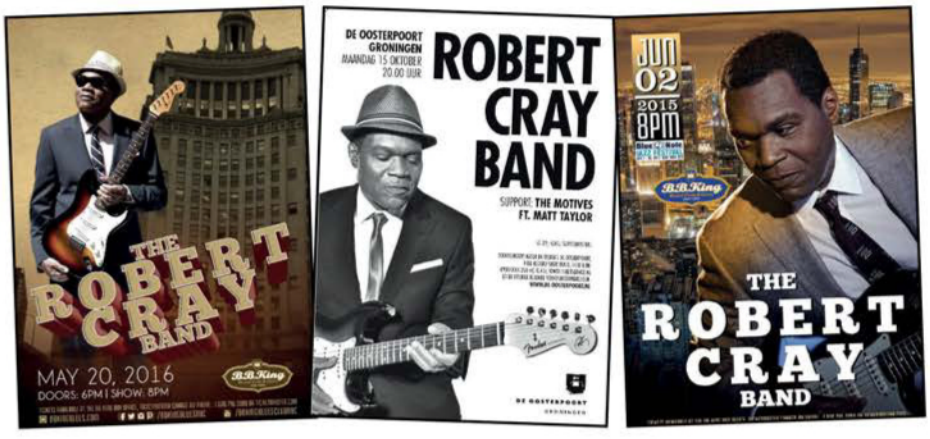
Bruce and Dennis saw us the first time we played the San Francisco Blues Festival in 1977 – Bruce was working A&R for Tomato – and we got to talking. That's how we ended up cutting the album for them. I was happy with the album – at least how it sounded – so we stayed in contact and, when the deal with Hightone came about, were happy to keep working with them. They were good guys to work with; Dennis had a really imaginative way of writing lyrics. He wrote very detailed songs, like short stories.

***Bad Influence* made you a name on the blues scene in both the US and Europe…**

When *Bad Influence* was released, we were travelling across the country to meet up to play this big bill at Carnegie Hall in NYC. We were bottom of the bill – had just played Chicago for the first time to an audience of two! – and here we are in New York, first time ever, playing Carnegie Hall and the coolest thing is that, in the audience, was Willie Dixon and Ornette Coleman. That was great. And, yes, we went to Europe for the first time. Finally, we had broken out of the Northeast.

Three years later, *Strong Persuader* made you the first African-American blues artist to achieve wide popular success since BB King scored with *The Thrill Is Gone* in 1969. Were you surprised by how successful that album was?

Well, when *Strong Persuader* was released, we thought we'd been working as hard as you could. We were doing three or four nights a week and playing three or four 45-minute sets a night. We were an incredibly dynamic bar band.



It was pretty cool to see, at that time, a lot of roots music was taking hold: that's one of the main reasons we got signed [to Mercury]. Stevie Ray Vaughan got signed, The Fabulous Thunderbirds, Los Lobos, The Blasters. We were a part of that.

After the hard work and bars, what was it like to be suddenly selling millions of albums and packing large concert halls?
Well, there's always somebody who's a lot bigger. But it was great to be able to play some of the venues that you've heard about, and to travel around the world and that kind of thing. It afforded us a lot of great opportunities that we were lucky to experience.

You appeared to be everywhere: playing on John Lee Hooker's best-selling albums, performing with Tina Turner and, most notably, as one of the band Keith Richards put together to back Chuck Berry for Taylor Hackford's film *Hail! Hail! Rock'n'Roll*. What was that like?
It was fine. I was the new guy and I watched, and it was funny because Keith is trying to pay homage to his mentor and Chuck's playing Keith like he's a bad child. I rehearsed the songs that I was going to play but, come the day of the show, the song lists come out and I'm given a list that has a lot more songs than what I've rehearsed. Chuck was just doing that to mess with people, just giving them a hard time. But I think all the stuff that you see and heard about Chuck, a lot of it was true.

You and Stevie Ray Vaughan were the yin and yang of the 80s blues revival, and both broke through around the same time. You played together many times, including sharing the stage at his last ever performance. What was he like to be around?
We played in 1979 at the San Francisco Blues Festival – that was the first time Double Trouble came out from Austin to the West Coast. Lou Anne Barton was singing with them. I remember standing next to Richard and we're watching Stevie's show and he's just smoking, playing behind his back and all that stuff, and Richard nudges me like, "This is good, isn't it?" I said, "Shut up!" [laughs] And then we went up and chatted with him and we just hit it off. We were friends for the longest time. If we were in Austin, he'd always come and join us onstage.

Right-hand man: Cray with bassist and co-writer Richard Cousins

"CHUCK'S PLAYING KEITH RICHARDS LIKE HE'S A BAD CHILD!"

When Sonny Boy Williamson returned to the US from the UK in 1964, he apparently told Levon Helm how "the British want to play the blues so bad and they play it *so* bad". What did you make of British blues when you were coming up?
Some of the first guitar lessons I had would be listening to John Mayall. Some of that early stuff that Clapton was doing with John Mayall I think he was trying to teach me. Everybody has their own take on the blues. I give a lot of credit to the British blues bands for playing American music and, in a lot of ways, it was turned back over to America. America wasn't paying attention to what was going on in the country.

The most famous of the British blues guys is Eric Clapton. What made you decide, "No, I'm not going on tour with you. And no, we're not friends anymore"?
During this whole pandemic thing, to me, it doesn't seem a very wise idea to not help people, especially when you have as much stature as somebody like Eric has. It's proven that the vaccines help people from getting seriously ill or dying. Whether you want to take it is up to you, but it serves nobody any good to be out there protesting like getting vaccinated is akin to slavery and bad for society. I just couldn't be a part of that because it's such a big deal to be on it – to stand onstage with Eric would make me akin to supporting his position. And that's not my stance.

Were you aware that, in 1976, onstage in Birmingham, Eric went into a racist diatribe where he endorsed a far-right British politician [Enoch Powell] who wanted to force all black and Asian people to be repatriated out of the UK?
You know, I picked up on it, maybe, less than 10 years ago. Prior to that, I didn't know about what had happened.

You guys were friends for a long time, and yet he evidently has this dark side to him…
People have secrets, secret sides. It's better to learn when you learn rather than to not know. Now I know.

Soul music's always been an integral part of your sound. Is this what led you to record 2017's *Hi Rhythm* album at Willie Mitchell's Royal Studios with surviving Hi Rhythm musicians?
I'd always wanted to record in Memphis, and it was an honour to play with those guys. We tried to get Howard Grimes in on drums, but he was unwell [Grimes recently passed away]. I've always loved Southern soul and Steve Jordan: he's been pushing me to really go for it and sing.

Steve Jordan gets such a great sound out of you when he's producer…
Steve's really hands on – he'll either be in the room with us playing a conga drum or dancing around. He knows how to get the best out of the band.

On This Man from your last album *That's What I Heard*, you sang of voting Trump out – and the US did. But it's not like he or that nastiness have gone...
It's still a reality. There's a lot of blues in the country. His legacy is still around, and I think now we're starting to come to grips with what he's allowed to happen – look at what's going on in Ukraine. And how he was cultivated by Putin. Had we gotten out of NATO, what do you think would have happened? RC

***That's What I Heard* is released on Thirty Tigers Records.**

AGENDA FLUID

Associates – a pair of matinee idol-handsome experimental musicians from Dundee – comprised, in Alan Rankine, a supremely talented multi-instrumentalist and, in the late **Billy Mackenzie**, the most preternaturally gifted vocalist of his generation. Together, they took pop as far out as it had ever been or has gone since. **David Stubbs** speaks to Rankine about the unhinged magnificence of 1982 Associates LP, *Sulk*, newly reissued, and to latterday Mackenzie collaborator, Steve Aungle, about the array of recordings Billy made before his untimely death.

"There was almost a telepathic thing going on between us," says Alan Rankine, former partner of Billy Mackenzie in the Associates, speaking from his home in Glasgow. "And I think it annoyed some people that we were able to communicate that way, without saying anything. It was just a look, a little mannerism, which we both reciprocated.

"I felt he was a kindred spirit from the get-go," Rankine adds. "I heard Bill singing – I hadn't met him yet – with a cod-funk outfit, and they were pretty dreadful. But his singing was heavenly, and I thought, I've got to get with this guy."

The association of Billy Mackenzie and Alan Rankine represents not just a great "what might have been" story in early 80s new pop, but a "what actually was" one, if only briefly, incandescently. Despite being very different characters, the pair were in absolute creative lockstep, so mutually well-suited there was indeed something otherworldly about the music they made together between 1979 and 1982.

Punk had been the catalyst, pulling Rankine free from the torpid mire of prog in which he was caught when he first met Mackenzie in 1976. However, the Associates swiftly moved beyond the scratchy guitars of their debut album *The Affectionate Punch*. They had, and realised, visions, steeped in TV and film soundtracks. "Bill and I would mine that seam of music in a big way," he explains. "Take Frank Sinatra, when he had Nelson Riddle doing his arrangements – you listened to them, and they were fucking phenomenal. We would happily not pinch bits but pinch the *feel* of them." Then there was David Bowie's Berlin period, to which both would listen intently at Mackenzie's clothes shop in Dundee, while Mackenzie in particular revered Sparks, particularly the high and low range of Russell Mael's voice.

Yet they exceeded their influences. Implied in the overwrought over-reach of Mackenzie's voice and the singular colour combinations of Rankine's arrangements was – alongside the likes of Simple Minds, ABC, and others as 1982 reached a zenith – a *demand for the impossible*. The stately, aqueous pleasure dome decreed on the cover of their 1982 summit/swansong, *Sulk*. Itinerant dreams of Europe and all points east. Chords that sounded like Egypt. Transcendence from the churlish restraints of smalltown Scotland, the dismal, orthodox rugger buggery of 80s Britain, the impositions of record companies. Freedom to do unique things. Record a 12" inch single every month. Decide to re-record your debut album just two years after its release using the equipment you'd acquired in the meantime, bring it up to colour and speed. And then, when teetering on the verge of international glory, spurn it, because deep down, such banal, U2-ish ambition was never the true point.

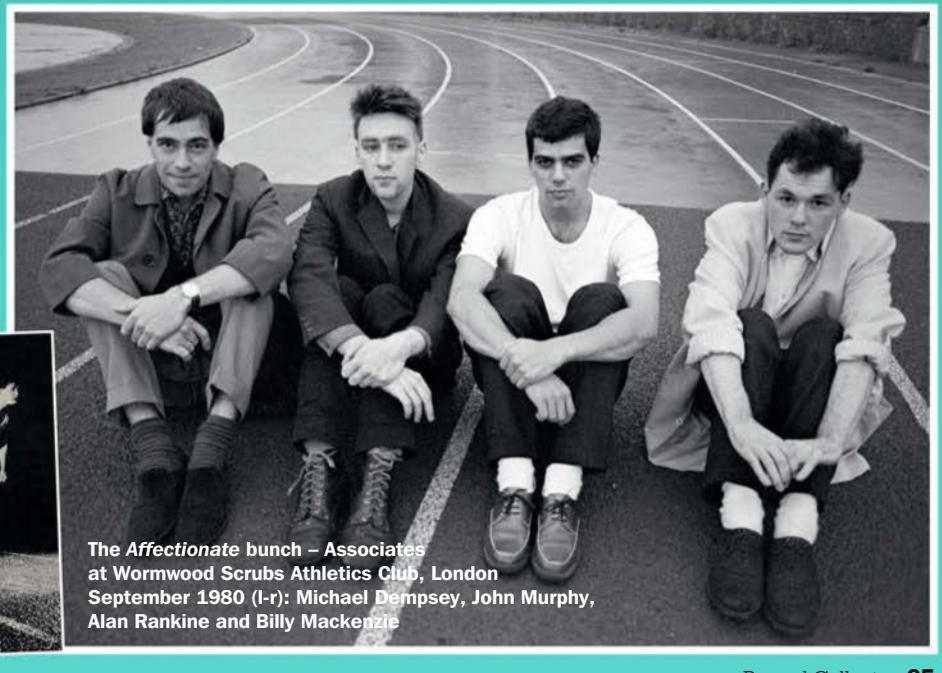
Billy Mackenzie was made in Dundee, Rankine less so. He met "Bill", as he referred to him from the get-go, when he was 18. "I hated Dundee," recalls Rankine. "It was not nice at all. You had to be very streetwise. People talked about Glasgow, but I thought Dundee was worse. It had no influence on me – but definitely on Bill. He'd grown up there, he knew how to handle himself. I didn't. I wouldn't go anywhere in Dundee unless Bill was with me."

"It was pretty grim, in the 70s and 80s," agrees Steve Aungle, who recorded with Billy Mackenzie towards the end of his life, recordings which have now been restored and arranged in a way that makes sense of the multiple musical ambitions of Mackenzie. "A lot of crime, a lot of drugs, very run down, 30 per cent unemployment at one point. And yet it did have a vibrant music scene, for some reason. Sometimes you get that in a town that's run down. There's nothing else to do."

"One thing I would say, though, from an outsider's point of view, is that they liked their funk – The Average White Band were from Dundee." Rankine notes. "And, of course, you had your Bowie/Roxy fans."

All of this would feed into the Associates. Rankine, though, sported hippie-ish garb in the mid-70s, a step behind Mackenzie's burgeoning sartorial adventurousness. The first rumblings of punk would prove an epiphany, de-Afghan coat him.

"I remember being in a club," says Rankine. "There were bands every Friday and Saturday night. But they were all progressive rock. Grotesquely horrible. But I remember seeing The Stranglers – and people just didn't know what to make of them. I thought they were great. But I couldn't see a single other person in the venue who wasn't dumbfounded, hostile even. The outfit I was in was just a means to an end. They were all



The *Affectionate* bunch – Associates at Wormwood Scrubs Athletics Club, London September 1980 (l-r): Michael Dempsey, John Murphy, Alan Rankine and Billy Mackenzie

Photos: David Corio; Tom Sheehan

into bloody Yes and Genesis. And only listened to stuff if it was in 13/4 timings or whatever – just a pile of wank."

Rankine extricated himself from his prog combo and he and Mackenzie got down to writing – some of the tunes they conceived as early as 1977 on the piano in the living room of Rankine's parents. Key to their development was Mackenzie's vocal style. Other singers of his generation were clearly in thrall to Bryan Ferry and Bowie. Mackenzie sought to slip loose of that, despite their first single being an almost insolently audacious cover of Bowie's Boys Keep Swinging, released while the original was still hanging about the charts.

"Bill tended to vocalise across the beat, as opposed to locking himself into the groove," Rankine says. "He was very aware of being compared to Bowie and that was his way of being unlike Bowie. Bowie circa *Station To Station* was right in the groove – Bill could do that but he wanted to find a style that was his own."

There were differences in the pair's orientation. Rankine was hetero, Mackenzie of a broader persuasion. Rankine once said that one of the first things Mackenzie had done following their meeting was to seduce his girlfriend. He, initially, almost absent-mindedly, tried it on with Rankine, too.

"I remember once, in Dundee, in my mum and dad's kitchen, Bill started trying to undo my flies: he was trying to go down on me. I said, Bill, what the fuck are you doing? He just looked up at me – twice, he tried it. The first time was at a bus shelter at midnight in Dundee. But after the second time, he never tried it again."

Signed to Fiction on the strength of Boys Keep Swinging, the Associates released *The Affectionate Punch* in 1980. The cover image of them as athletes on the starting line of a racetrack, lean and champing, was not so much DAF-erotic, more a sign of the musical desire and ambition they hoped to unleash. Meanwhile, their name had multiple connotations: an imaginary 70s John Barry-themed high budget TV series, perhaps, or, as with Heaven 17, a sign that they meant business within the business.

The original version of this album now feels like a charcoal prototype for the 1982 remixed version, about which Rankine remains a touch uncertain but to which, in all honesty, the new listener is best directed. At the time, however, the original was all reviewers and their audience, such as it was, had to chew on. Tracks like A Matter Of Gender and the title track earned them acclaim but what were they? There were guitars but this was not the scratchy austerity of Josef K. Mackenzie's flamboyance – in word, gesture, appearance – exceeded that but nonetheless, as would become quite explicit in time, they had no desire to be part of the early 80s club scene. "We didn't fit into New Romantic," Rankine says. "We didn't fit in anywhere. And I'm glad that we didn't."

As they and the early 80s grew, massive, exponential leaps in a matter of months, they entered their most experimental phase with the series of singles that would be collected together on the 1981 *Fourth Drawer Down* compilation. The likes of Q Quarters, White Car In Germany and The Associate were in the best spirit of the early 80s but like nothing else, fitting but not fitting – songs of morbid, turquoise atmospheres, fragmented dreamscapes, ominous yet abuzz with hedonistic pleasure, the emanations of an extravagant but troubled mind peering deep into his ancestral history – "washing down bodies", the line on Q Quarters, referred to the "dead end job" Mackenzie said his grandmother had performed during World War II.

There was, in general, a sense of European-ness about the Associates – but not the scented Europe of Paris. "Yes, the European – especially Eastern Europe," Rankine nods. "We had a song called Jukebox Bucharest, for God's sake." All of this added to a distant sense of kinship with the late Joy Division, originally called Warsaw.

Musically, the contents of *Fourth Draw Down* hop, skip, glitter and darken in ways that avoid cliché, the tropes that would become increasingly dominant in the dawning era of producer-auteurs and synth presets. Although they were produced and ably insisted by the excellent Mike Hedges and Flood, their visions were all their own.

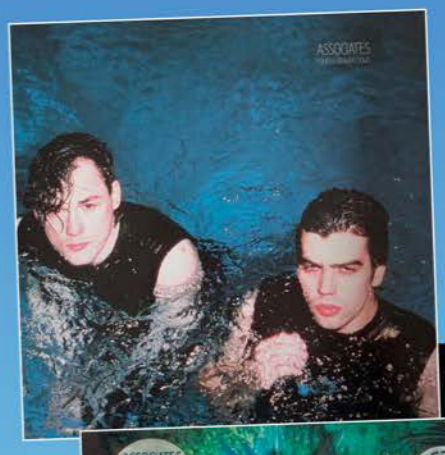


Photo: Eveline Droge

"An awful lot of our contemporaries had strong producers and were told in no uncertain terms by their record company that you do as the producer says," says Rankine. "But Bill would never tolerate that. Co-producer, yes, but Billy would not be 'produced' in that way. Not that I want to detract from, say, ABC's *Lexicon Of Love*, heavily produced by Trevor Horn, or Spandau or Duran."

Their secret, says Rankine, was to allow for moments of revelation, mutation, inspiration in the studio, not go in with everything pre-planned. "We knew what we *didn't* want it to sound like. For instance, on *The Affectionate Punch*, Transport To Central. Now that was written at the same piano at my parents' house as Party Fears Two – back in 1977. Did we know it was going to end up as distorted guitars? No. But we knew it wasn't going to be a piano piece. We always wanted breathing space, headroom, to lay on extra drama."

"WE DIDN'T FIT INTO NEW ROMANTIC. WE DIDN'T FIT IN ANYWHERE. AND I'M GLAD WE DIDN'T"

BETTER THIS WAY 10 of Billy's best

Boys Keep Swinging (1979 single)
This was the Associates' opening glint, pregnant with the sense that they weren't going to be an 80s Bowie shadow but would unlock the potential of his late 70s work in a post-punk context.

A Matter Of Gender (from 1980 album *The Affectionate Punch*)
In both its original and 1982, coloured remastered version (the latter, pictured), this is an early sign of Associates' swoop and swerve, their lyrical and audiovisual capabilities which not only marked them out as distinct from Bowie but from their post-punk, pop-entryist peers.

Message Oblique Speech (1981 12" single)
With its twisted, processed guitar and itching rhythm this was one of post-punk/funk's prime 1981 offerings, inventing then discarding new possible forms and colour combinations, eschewing the regular groove that would offer an obvious path to chart success, all topped off by Mackenzie's epic, absurdist vocal.

Club Country (From 1982 Associates album *Sulk*)
Excelling even Party Fears Two, this showcased the group's ambivalent, askew association with early 80s club culture. However, they rose to deliciously camp heights, with a swimsuited string section and Mackenzie in cap and vest looking like he was heading off to Heaven nightclub after the show.

18 Carat Love Affair (1982 single)
Backed by a cover of Diana Ross' Love Hangover, this was originally an instrumental but with a vocal layered on by Mackenzie. It's poignant in retrospect, Associates enjoying their final few moments on top of the world.

Breakfast (from 1985 Associates album *Perhaps*)
Recorded without Alan Rankine in turbulent circumstances, Breakfast is shrouded in regretful, Wild Is The Wind-style wistfulness.

Moon On Ice (from 1987 Yello album *One Second*)
As divine as The Rhythm Divine (of which Mackenzie also recorded a version), this is the very diaphanous stuff of all the singer's Euro-fantasies.

Beyond The Sun (from 1997 album *Beyond The Sun*)
Sweeping, mournful ballad, produced by Simon Raymonde, this was constructed posthumously and released shortly after Mackenzie's death.

14th Century Nightlife (from Billy Mackenzie/Steve Aungle 2001 album *Eurocentric*)
On which Mackenzie returns to the impossibly voluptuous glamourscaping of peak Associates.

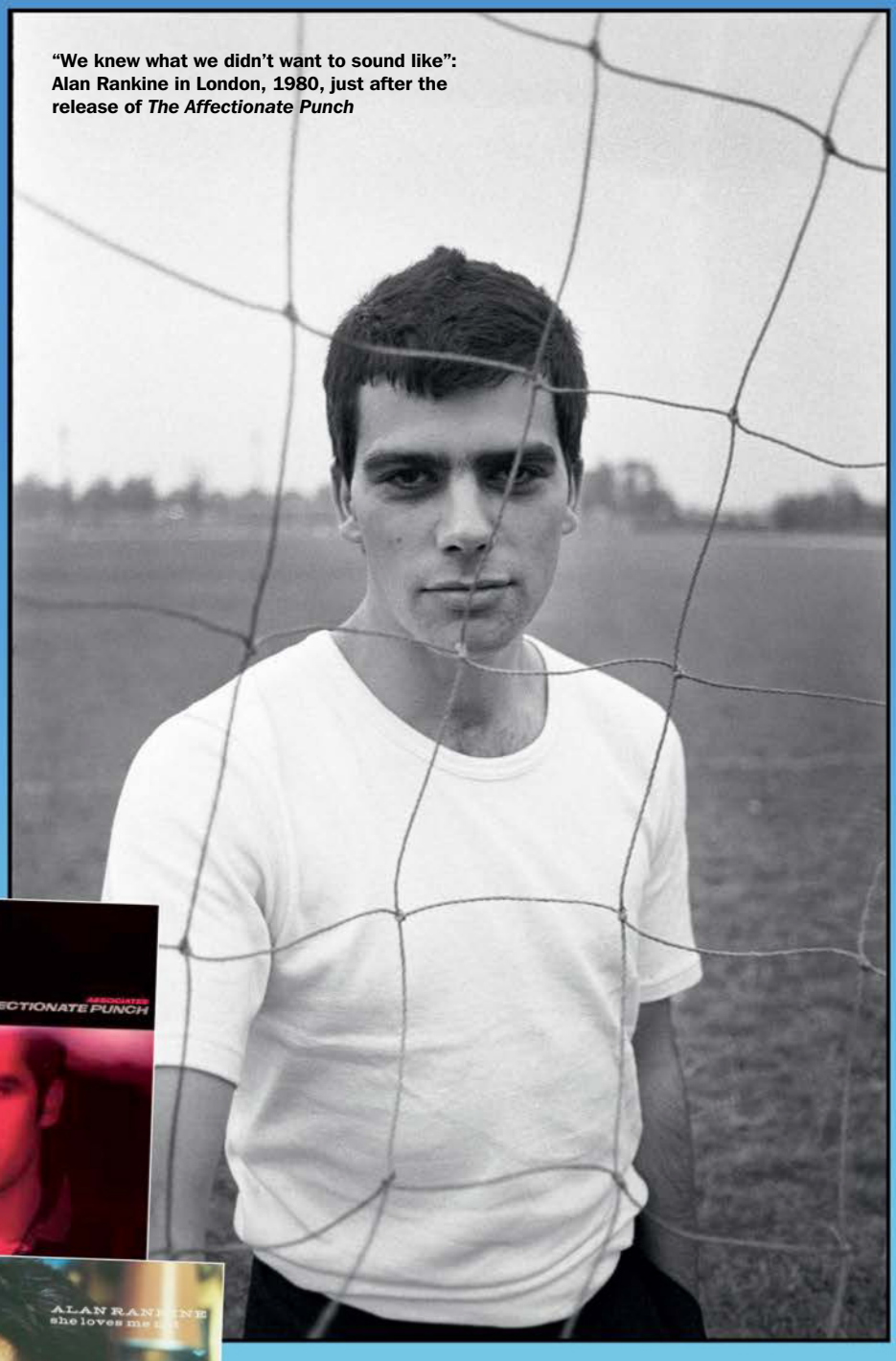
Velvet (from 2005 album *Auchtermatic*)
An indication of how Mackenzie accommodated the new blips and beats of the acidic 90s in his later years.

"We always wanted to lay on extra drama": Billy Mackenzie onstage with Associates in 1982

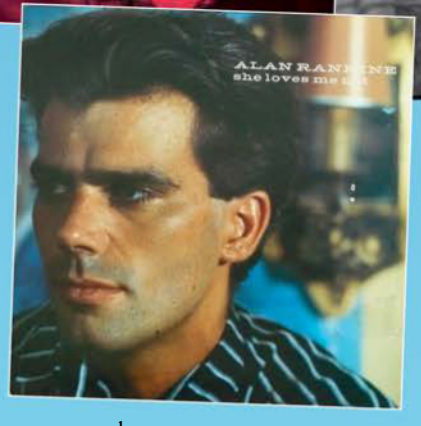
As 1981 gave way to 1982 – arguably the greatest year for sublime (and conscious) pop ambition – the Associates decided to make their move, make their sprint, take advantage of freedoms that would soon enough narrow. The results would be *Sulk*, now reissued with unreleased outtakes on its 40th anniversary, and the singles it yielded.

"We recorded demos in dead studio time, between 9pm on Sunday and 9am Monday – use all 12 hours, blistering through stuff," Rankine recalls of the frantic *Sulk* sessions. "In one night, we did the rough versions of Party Fears Two and Club Country. We were ostensibly signed to Beggars Banquet, but the clout was coming from Warner Brothers. Yet record company people only turned up twice while we were recording the last three singles and didn't stay longer than 45 minutes. And they didn't ask us to play them anything."

These were the supernova months. In February 1982, they made their *Top Of The Pops* debut with Party Fears Two. "I always got the impression that the people handling us for TV from the record company were slightly nervous that we might not toe the line. I think the first time we were on telly was in January: *Friday Night, Saturday Morning* hosted by BA Robertson. Fucking awful show. The guy was just shit. And if you look at the footage of that, we're both on bar stools, Billy's dressed as a BOAC pilot, chewing gum through both takes. But really, they had nothing to be worried about."



"We knew what we didn't want to sound like": Alan Rankine in London, 1980, just after the release of *The Affectionate Punch*



Indeed. They were now a full group including John Murphy on drums, Michael Dempsey on bass and Martha Ladly (of Martha & The Muffins, later turned designer and academic) on keyboards. All of them, like Rankine, entered into the sartorial spirit of the occasion. Mackenzie was upfront, in lyric and facial expression revelling, histrionic, fraught, soaring quite properly over the top. His black beret and trenchcoat might have evoked snickering comparisons with Frank Spencer among the arms-crossed rugger lads, but he carried off the look with a poise and panache Bowie would struggle to match. This was it, the moment, perfect; the last knockings of the era in which *TOTP* matched the ridiculous with the sublime – St Winifred's School Choir, Renée And Renato – as though out of some cosmic necessity. Party Fears Two was truly sublime.

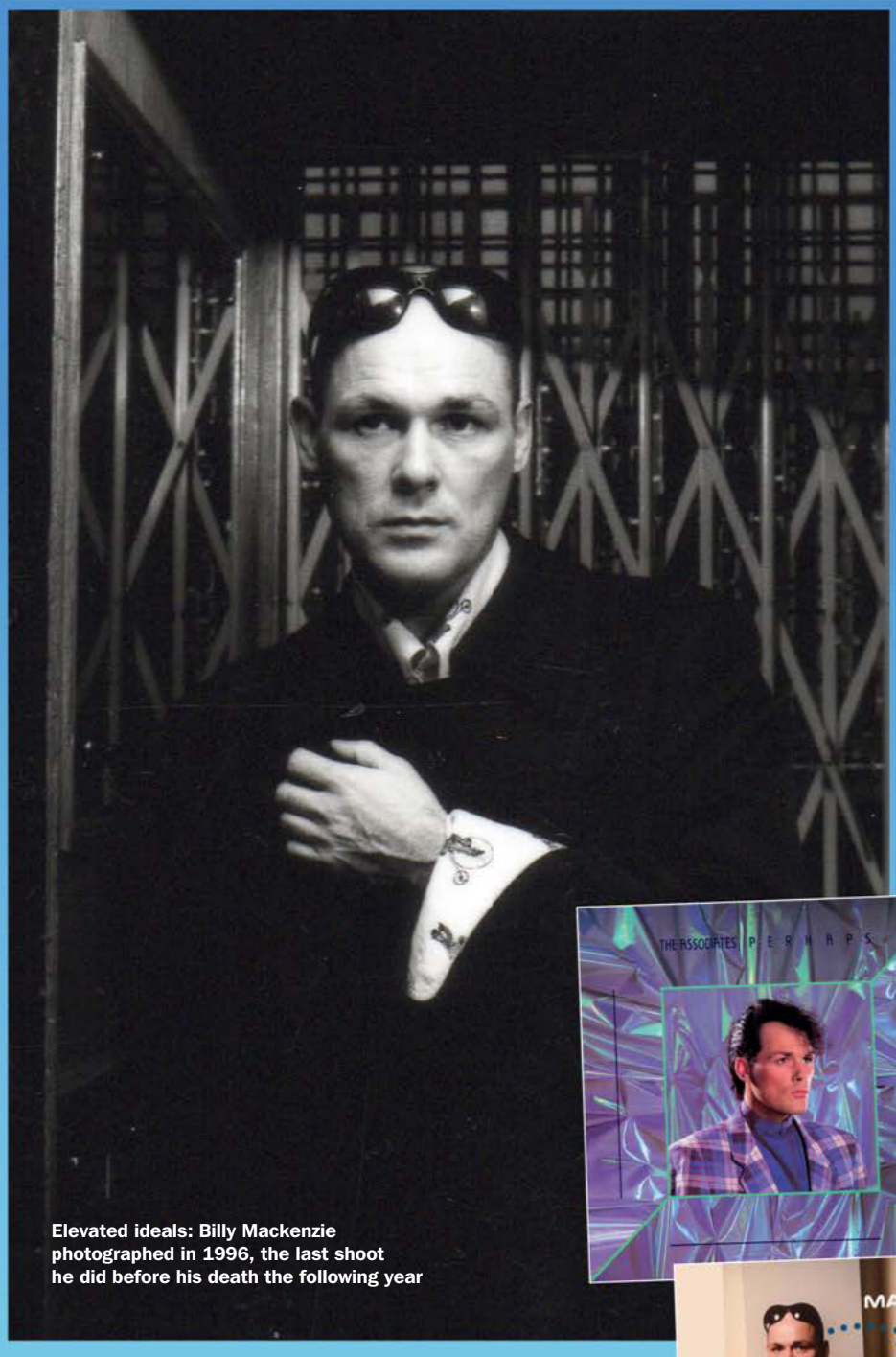
Further singles swiftly followed, including Club Country, another zenith. And then, as if by romantic decree, as if this was All Heaven Could Allow, just as the group were on the brink of American success, they disbanded. Another uncanny parallel with Joy Division, with Ian Curtis having killed himself on the eve of Joy Division's first US tour, preserving them forever as somehow a European, non-transatlantic concern.

"I never had an argument with Bill until the autumn of 1982," says Rankine. "Seymour Stein came across to meet us. Chris Parry [boss of Fiction, to whom the Associates were still signed for publishing] was there, too, and we're talking about playing gigs in America, all the dates are booked… and then Bill pipes up: 'I dinnae want to do it.' I couldn't believe it. We were booked at Compass Point [studios] in Barbados, to record new material. All out of the window.

"But having said that, for your life to be mapped out for eight months, that wasn't Bill's style. And now we're talking about a nine-piece band. All this hanging around Bill's head, as the frontman – he couldn't take that pressure. It wasn't in his make-up." Part of the deal, maybe. He couldn't be Bono or Jim Kerr. "In retrospect, yeah, he was probably right. I went to see U2 when Bill moved to Edinburgh in 1993. And the only people they seemed to want to talk to, before and after the gig, were Bill and I," he remembers, noting how The Edge's guitar sound seemed to change dramatically following Rankine's use of a Space Echo mini-machine at London venue The Marquee in 1980.

Perhaps, *RC* ventures, U2 were

Photos: (Alan Rankine) David Corio; (Billy Mackenzie) Mark Guthrie



Elevated ideals: Billy Mackenzie photographed in 1996, the last shoot he did before his death the following year

"BILL TENDED TO VOCALISE ACROSS THE BEAT, AS OPPOSED TO LOCKING HIMSELF INTO THE GROOVE"

experiencing their own "might have been" – how their rock lives might have panned out if they'd stayed small-scale. "Maybe. A decade later, I went to see them with my sons at Hampden Park. And they were still playing Where The Streets Have No Name. That was something Bill could never have entertained. But when you're playing to 60,000 people, you've got to give the crowd what they want."

Mackenzie and Rankine went their separate ways, attempting to work together again in 1993, a project again scuppered by the extrovert Mackenzie's strange reluctance to commit to the treadmill of live touring. While engaged in a multitude of projects, including recording with Yello, he had also resumed his hobby of keeping, breeding, and putting up for competition whippets, perhaps as a counterweight to the aspects of a pop career that left him profoundly ill-at-ease.

"Bill had whippets before I met him, then from 1976 to the early 80s he didn't have any," says Rankine. "But then we went to Lingfield, in Surrey, and he bought two, then five, and they were shitting all over the bloody Holiday Inn. I can remember we went down to Battersea and met Andy McKay from Roxy Music. They ended up talking about whippets the whole time."

"So, here's Bill shovelling up shit, mucking out. And then you marry that with the debonair guy on *TOTP* or writing lyrics like he did – I think you're right, it was a counterbalance. It lent him another facet. Bill was very compartmentalised. When he disappeared from the studio for a few hours, I didn't know if he was going for a tryst with some guy… But it didn't get away from our studio work. It never bothered me."

Steve Aungle has his own memories of Mackenzie. "I put an ad in the local paper in 1979 – I was a drummer looking to get into a cabaret band. I wasn't thinking of joining a band who were going to make the big time, I just wanted to work. I had two responses: one from Billy, the other from a cabaret band. I turned Billy down and joined the cabaret band – I had no idea who Billy was at that time."

In 1994, Aungle, like Mackenzie from Dundee, reconnected creatively with the singer, members of whose family he knew, following the failed attempt to reunite the Associates. Over the next two years, they worked together on a collection of judiciously arranged recordings, now properly reissued by Cherry Red as *The Satellite Recordings, 1994-1996.* Aungle had to adapt quickly to the mercurial, sometimes vague but exacting Mackenzie's ways of working.

"He was very intense, very demanding – but in a good way," he says. "Full of ideas, kind of hyper but very likeable. He was very impatient, he wanted everything done in five minutes. But he had a good sense of humour. There was always something going on with Billy. It was great fun. His whole family were a bit like that – they were half-gypsy. He had a great work ethic, which was great for me. I had ways of getting my own ideas in there – I'd pretend something had gone wrong with the equipment, so he'd go and walk his dogs for a couple of hours. Then I'd get my stuff in. Otherwise, you'd be overwhelmed.

"He couldn't play any instrument – he would 'vocalise' his ideas, but you had to decipher it. He'd give you a bassline but some of the notes were half-notes. He didn't know about chords, or anything like that. So, you'd have to work on it to make it into a real musical part."

The great "moment" of 1982 had long passed but Mackenzie's energy levels, curiosity, and almost promiscuous desire to collaborate had never dimmed. Living

"I THOUGHT, HE NEEDS A REST. I KNEW THERE WAS SOMETHING GOING ON BUT HAD NO IDEA IT WAS MORE THAN THAT"

frugally in Edinburgh, the pair recorded dozens of songs, which could be divided broadly into three categories: torch songs in the epic manner of a Scott Walker, retro but inventive glam rock in the Bowie/Roxy vein, and scintillating electronica. Titles such as Consenting Holograms Have More Fun, Hornophobic and 14th Century Nightlife were evidence of Mackenzie's unassailably peculiar lyrical sensibility. Some of this work appeared on releases such as 1997's *Beyond The Sun*, 2001's *Eurocentric* and 2005's *Auchtermactic*. Much of it, however, is only now seeing the light of day and in proper sequence across the three CDs of *The Satellite Recordings*.

"That was the problem with the posthumous albums – everything was mixed up: a piano ballad one minute, electronics the next," Aungle explains. "I wanted some sort of cohesion, rather than a hodge-podge of styles."

For *Beyond The Sun*, Mackenzie had signed to Nude Records, whose big success story was Suede. But the singer was contemptuous of the music that would be gathered under the all-encompassing banner of Britpop. "He would play some of the Suede material, with Brett Anderson doing these high falsettos and be very disparaging," Aungle says. "He wasn't interested in Suede, Oasis, Blur. He preferred The Prodigy. He'd put on Firestarter and leap around the room to it. I suppose there's a link there to the early Associates stuff, very dark and weird."

Mackenzie also worked with Apollo 440. However, says Aungle, "Nude signed Billy to be the next Scott Walker: orchestra, piano arrangements. They weren't interested in any of the electronic stuff he wanted to do as well. I think if he'd have lived, there would have been all kinds of problems when it came to making the album. It's like with any label, they just want you to be one thing. But Billy always wanted to branch off and do other stuff. He always had problems with labels."

And then, towards the end of 1996, Mackenzie the errant dynamo began to slow right down. "The last couple of phone calls I had with him were quite short, which was a bad sign, because usually he'd be on the phone for two, three hours," Aungle recalls. "He was describing how he was hallucinating, kept going on about 'medieval carnage', whatever that was. But he was still talking about the future, planning on coming back to London, recording with Apollo 440. I just thought, he needs a rest, stay in the countryside up in Scotland. I knew there was something going on but had no inkling it was more than a case of recharging his batteries.

"There was no diagnosis or medication that I'm aware of," he furthers. "He obviously became ill towards the end – you could say he was clinically depressed. Both of my parents are psychiatrists. My mother talked to him shortly before he passed on the phone. She said she hadn't detected anything in his voice, or conversation, that would indicate to her as a professional that there was anything wrong, anything she could pinpoint.

"He was very good at covering up, making it seem anything was fine. It was only his family who had any real sense that anything was wrong with him because they were around him, they were there. I certainly didn't and neither did anyone else."

On 22 January 1997, Mackenzie was found dead in the shed of his father's house in Auchterhouse, from an overdose of barbiturates. The death of his mother months earlier was cited by the press, though Aungle doesn't buy this. "People don't kill themselves because they lose their mothers. Not someone like Billy. I think it was more he burned out, like a computer crashing. That's the explanation that makes the most sense to me, anyway."

ASSOCIATES SELECTED UK DISCOGRAPHY By Daryl Easlea

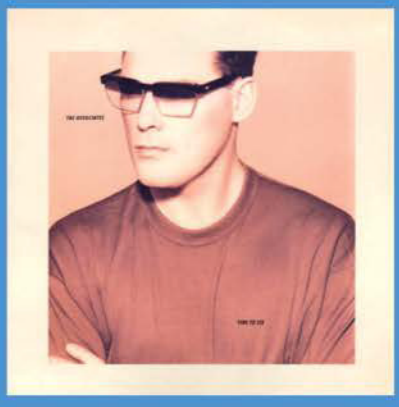
SINGLES

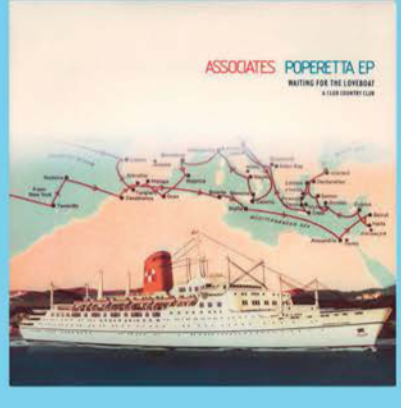
79	Double Hip DHR 1	**Boys Keep Swinging/Mona Property Girl** (7", ltd. edition of 500) **£200**
79	MCA MCA 537	**Boys Keep Swinging/Mona Property Girl** (7") **£100**
79	MCA MCA 537	**Boys Keep Swinging/Mona Property Girl** (7", promo, sticker on label) **£50**
80	Fiction FICS 11	**The Affectionate Punch/You Were Young** (7", p/s) **£10**
81	Situation Two SIT 1	**Tell Me Easter's On A Friday/Straw Towels** (7", p/s) **£8**
81	Situation Two SIT 1/12	**Tell Me Easter's On A Friday/Straw Towels** (12", p/s) **£5**
81	Situation Two SIT 1/12	**Tell Me Easter's On A Friday/Straw Towels** (12", p/s, different pressing/matrix) **£5**
81	Situation Two SIT 4	**Q Quarters/Kissed** (7", p/s) **£5**
81	Situation Two SIT 4T	**Q Quarters/Kissed/Q Quarters (Original)** (12", p/s) **£8**
81	Situation Two SIT 7	**Kitchen Person/An Even Whiter Car** (7", p/s) **£5**
81	Situation Two SIT 7T	**Kitchen Person/An Even Whiter Car** (12", p/s) **£4**
81	Fiction FICS 13	**A/Would I . . . Bounce Back** (7", p/s) **£5**
81	Fiction FICSX 13	**A/Would I . . . Bounce Back** (12", p/s) **£8**
81	Situation Two SIT 10	**Message Oblique Speech/Blue Soap** (7", p/s) **£8**
81	Situation Two SIT 10T	**Message Oblique Speech/Blue Soap** (12", p/s) **£5**
81	Situation Two SIT 10T	**Message Oblique Speech/Blue Soap** (12", p/s, alternate labels, states 'Made In France') **£10**
81	Situation Two SIT 11	**White Car In Germany/The Associate** (7", p/s, some with red writing on 'female' label, some with two 'male' labels) **£8**
81	Situation Two SIT 11T	**White Car In Germany/The Associate** (12", p/s) **£10**
81	Situation Two SIT 11T	**White Car In Germany/The Associate** (12", p/s, alternate labels, states 'Made In France') **£10**
81	RSO RSO 78	**Kites** (as 39 Lyon Street)**/A Girl Named Property** (7", p/s) **£10**
81	RSO RSOX 78	**Kites** (as 39 Lyon Street)**/A Girl Named Property** (12", p/s) **£5**
82	Associates ACS1	**Party Fears Two/Its Better This Way** (7", p/s, some with APB publishing credit) **£3**
82	Associates ACS1T	**Party Fears Two/Its Better This Way** (12", p/s, some with marketing sticker) ... **£4**
82	Associates ACS2	**Club Country/A.G. It's You Again** (7", p/s) **£2**
82	Associates ACS2T	**Club Country/A.G. It's You Again/Ulcragyceptemol** (12", p/s) **£4**
82	Associates ACS3	**18 Carat Love Affair/Love Hangover** (7", p/s) **£3**
82	Associates ACS3T	**18 Carat Love Affair/Voluntary Wishes, Swap It Productions/Love Hangover** (12", p/s, some with marketing sticker) ... **£3**
82	Beggars Banquet BEG 86	**Tell Me Easter's On A Friday/Straw Towels** (7", unreleased, white labels only) **£12**
82	Fiction FICS 16	**A Matter Of Gender/Even Dogs In The Wild (Instrumental)** (7", p/s) **£4**
82	Fiction FICSX 16	**A Matter Of Gender/Would I . . . Bounce Back** (12", p/s) **£4**
84	WEA YZ 6	**Those First Impressions/Thirteen Feelings** (7", p/s) **£2**
84	WEA YZ 6T	**Those First Impressions (Extended)/Thirteen Feelings** (12", p/s) **£2**
84	WEA YZ 16	**Waiting For The Loveboat/Schampout** (7", p/s, paper or silver injection labels) **£2**
84	WEA YZ 16T	**Waiting For The Loveboat (Extended Version)/Schampout (Extended Version)** (12", p/s) **£3**
85	WEA YZ 28	**Breakfast/Breakfast Alone** (7", p/s, paper or blue injection labels) **£2**
85	WEA YZ 28P	**Breakfast/Breakfast Alone** (7", picture disc, clear plastic sleeve with marketing sticker) **£5**
85	WEA YZ 28T	**Breakfast/Breakfast Alone/Kites** (12", p/s) **£3**
85	WEA YZ 47	**Take Me To The Girl/Perhaps** (7", p/s) **£3**
85	WEA YZ 47TE	**Take Me To The Girl/Perhaps/God Bless The Child (Live At Ronnie Scott's)/Dogs In The Wild (Live At Ronnie Scott's)/ The Boy That Santa Claus Forgot (Live At Ronnie Scott's)** (10", p/s) **£5**
85	WEA YZ 47T	**Take Me To The Girl/That Girl Took Me/Perhaps Perhaps/ Take Me To The Girl (Instrumental)** (12", p/s) **£5**
88	WEA YZ 310	**Heart Of Glass/Her Only Wish** (7", p/s) **£2**
88	WEA YZ 310T	**Heart Of Glass (Auchterhouse Mix)/ Heart Of Glass (Auchterhouse Instrumental)/Her Only Wish** (12", p/s) **£3**
88	WEA YZ 310TX	**Heart Of Glass (The Temperament Mix)/ Heart Of Glass/Her Only Wish /Heavens Blue** (12", p/s, 3-D sleeve with red-green X-ray spectacles) **£6**
88	WEA YZ 310	**Heart Of Glass/Her Only Wish/Breakfast/Those First Impressions** (3" CD, j-card p/s) **£10**
90	Circa YR 46	**Fever (Single Version)/Fever In The Shadows (Edit)** (7", p/s, paper or silver injection labels) **£2**
90	Circa YRC 46	**Fever (Single Version)/Fever In The Shadows (Edit)** (cass, p/s slipcase) **£3**

Alan Rankine, meanwhile, senses some premeditation. "The story was that his mum died while he was at T In The Park in 1996 – he killed himself in 1997. I get the impression he tried to do it before that. But when Bill did kill himself, he made sure he'd got a new record deal, a publishing deal. And knowing Bill, I wouldn't be surprised if quite a lot of that money didn't go to one of his aunties, who needed money. I think he would have made sure this was in place before he did it."

Today, Aungle records for his project, Carcassette. Rankine continues to make music but has no intention of taking it out live. "Who wants to watch someone coming on at 64 who probably stinks of piss?" he reasons. "It's okay if you do a stadium tour at that age, but playing to 1,000 people, fuck that." However, he does send me a wonderful file, Twins Of Gemini, written in 1978, a song which the Associates never released but which he got Big Dish's Steven Lindsay (vocals) and Craig Armstrong (piano) to re-record. It's eerie, like the sudden waft of net curtains through French windows on a still day, a reminder that the markers Mackenzie laid down during his short but astonishingly productive life burn bright. He'll outlive us all. RC

The 40th anniversary reissue of* Sulk *is on BMG. Billy Mackenzie* The Satellite Recordings 1994-1996 *is on Cherry Red.* A Long Slow Twist – the Associates 1980/81 *by David Corio, in an edition of 250, is available at hangingaroundbooks.com.





90	Circa YRT 46	**Fever/ Groovin' With Mr Bloe/Fever In The Shadows (Edit)** (12", p/s)	**£3**
90	Circa YRTB 46	**Fever (Album Version)/Green Tambourine/Grooving With Mr Bloe** (12", p/s, includes two prints)	**£3**
90	Circa YRCDT 46	**Fever (Single Version)/ Groovin' With Mr Bloe/Fever In The Shadows** (CD, p/s)	**£3**
90	Circa YR 49	**Fire To Ice/Green Tambourine** (7", p/s, paper or silver injection labels)	**£2**
90	Circa YRC 49	**Fire To Ice/Green Tambourine** (7", p/s, paper or silver injection labels)	**£3**
90	Circa YRX 49	**Fire To Ice/The Glamour Chase/Green Tambourine/ Groovin' With Mr Bloe** (10", p/s)	**£5**
90	Circa YRT 49	**Fire To Ice (Extended Remix)/The Glamour Chase/Green Tambourine/ Groovin' With Mr Bloe** (12", p/s)	**£3**
90	Circa YRCD 49	**Fire To Ice (Radio Version)/ Green Tambourine/ The Glamour Chase/ Fire To Ice (Extended Remix)/** (CD, fold-out p/s)	**£5**
90	Circa YR 56	**Just Can't Say Goodbye/One Two Three** (7", p/s, paper or silver injection labels)	**£2/£4**
90	Circa YRC 56	**Just Can't Say Goodbye/One Two Three** (cass, p/s, slipcase)	**£4**
90	Circa YRT 56	**Just Can't Say Goodbye(Time Unlimited Mix)/ Just Can't Say Goodbye(U.S Version) / Just Can't Say Goodbye (Time Unlimited Piano Mix)** (12", p/s)	**£3**
90	Circa YRT 56	**Just Can't Say Goodbye(Karma Mix)/ Just Can't Say Goodbye (Time Unlimited Instrumental Mix)** (12", p/s)	**£3**
90	Circa YRCD 56	**Just Can't Say Goodbye (Single Version)/Just Can't Say Goodbye (Time Unlimited Mix)/ Just Can't Say Goodbye(U.S. Version)/ I'm Gonna Run Away From You**(CD, p/s)	**£5**
91	EastWest YZ534	**POPERETTA EP: Waiting For The Loveboat (Slight Return)/Club Country Club** (7", p/s)	**£5**
91	EastWest YZ534T	**POPERETTA EP: Waiting For The Loveboat (Extended Version)/ Club Country Club/Club Country Club (Time Unlimited)/ Waiting For The Loveboat (Slight Return)** (12", p/s)	**£8**
16	BMGCATSV1	**Party Fears Two/Australia** (7", p/s, blue vinyl, RSD 16)	**£20**
19	Associates L12ACS2	**Club Country/A.G. It's You Again/Ulcragyceptemol/Club Country (Demo Version)** (12", p/s, white vinyl, RSD 19)	**£15**

ALBUMS

81	Fiction 2383 585	**THE AFFECTIONATE PUNCH** (LP, printed inner)	**£20**
82	Associates ASCL 1	**SULK** (LP, gloss sleeve, printed inner, some with marketing sticker)	**£10**
82	Fiction FIXD 5	**THE AFFECTIONATE PUNCH** (LP, remixed with new vocals, printed inner)	**£12**
85	WEA WX9	**PERHAPS** (LP, printed inner)	**£5**
90	Circa CIRCA 11	**WILD & LONELY** (LP, printed inner)	**£8**

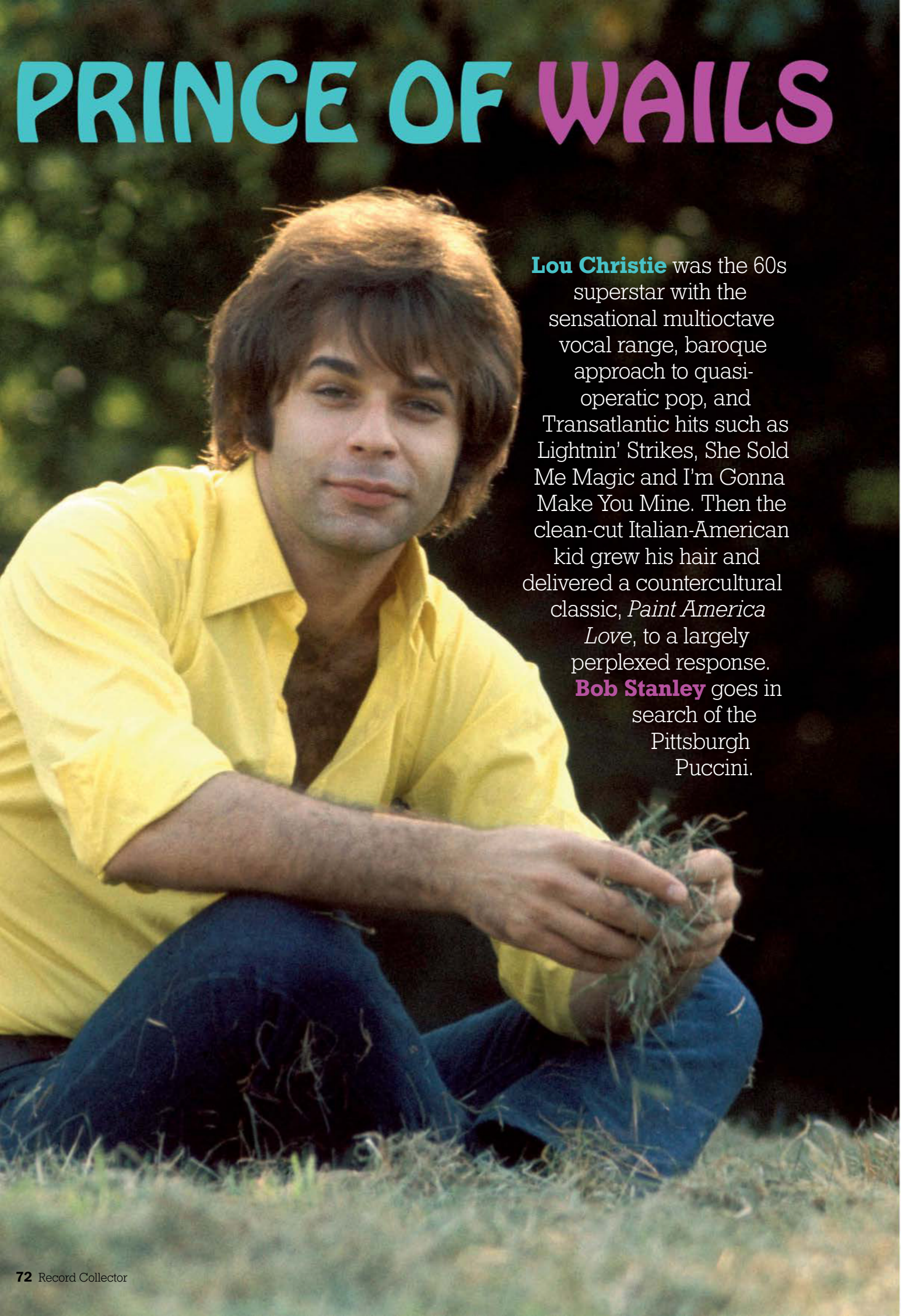
SELECTED COMPILATIONS

81	Situation Two SITU 2	**FOURTH DRAWER DOWN** (LP, printed inner)	**£15**
82	Beggars Banquet BEGA 43	**FOURTH DRAWER DOWN** (LP, RE, g/f sleeve, poster)	**£12**
89	Strange Fruit SFPS075	**THE PEEL SESSIONS** (12")	**£15**
90	EastWest WX363	**POPERA – THE SINGLES COLLECTION** (LP, printed inner)	**£12**
00	V2 VVR1012032	**DOUBLE HIPNESS** (2CD)	**£8**
02	WSM 8573-88496-2	**THE GLAMOUR CHASE/PERHAPS** (2CD, 8-page booklet)	**£12**
03	Strange Fruit SFRSCD115	**THE RADIO ONE SESSIONS VOLUME ONE 1981-1983** (CD)	**£20**
03	Strange Fruit SFRSCD118	**THE RADIO ONE SESSIONS VOLUME TWO 1984-1985** (CD)	**£18**
04	WSM 5046-74010-2	**SINGLES** (2CD)	**£6**
22	BMG L12ASC4	**COVERS** (12", clear vinyl, RSD 22)	**£15**

CURIOS, RARITIES AND PROMOS – UK UNLESS OTHERWISE STATED

82	Flexipop FLEXIPOP 20	**Even Dogs In The Wild** (7" green or clear vinyl flexidisc with Flexipop magazine)	**£4/£8**
82	Lyntone LYN11649	**Even Dogs In The Wild** (7" Test Pressing for Flexipop flexi)	**£70**
82	Beggars Banquet/ Warner WX24C	**SULK** (UK/US Versions) (Cassette)	**£5**
88	WEA YZ 329	**Country Boy/Just Can't Say Goodbye** (Germany, 7", p/s, withdrawn)	**£20**
88	WEA YZ 329T	**Country Boy/ Heart Of Glass(Dub Mix)/Just Can't Say Goodbye (12" Mix)** (Germany, 12", p/s, withdrawn)	**£30**
88	WEA YZ 329CD	**Country Boy/Just Can't Say Goodbye (12" Mix)/ Take Me To The Girl/Heart Of Glass(Dub Mix)** (CD, p/s, withdrawn)	**£50**
88	WEA 244619	**THE GLAMOUR CHASE** (white label cassette of withdrawn album)	**£**
90	Circa BILLY 1	**WILD AND LONELY** (LP, 4 track LP promo)	**£10**
90	Circa YRTPR 56	**Hello/Hello** (12", promo dance remix of Just Can't Say Goodbye, credited to 'A')	**£8**
90	EastWest SAM 723	**Warten Auf Das Liebesboot/Landschaftsverein** (12", promo remixes of Waiting For The Loveboat and Club Country)	**£8**

PRINCE OF WAILS



Lou Christie was the 60s superstar with the sensational multioctave vocal range, baroque approach to quasi-operatic pop, and Transatlantic hits such as Lightnin' Strikes, She Sold Me Magic and I'm Gonna Make You Mine. Then the clean-cut Italian-American kid grew his hair and delivered a countercultural classic, *Paint America Love*, to a largely perplexed response. **Bob Stanley** goes in search of the Pittsburgh Puccini.

Lou Christie has one of the most distinctive voices in American pop – his five-octave range and handful of million sellers dotted the 60s, from the pre-Beatles doo wop of The Gypsy Cried to the post-psych bubblegum of I'm Gonna Make You Mine – and he became known for one of the most exciting and energetic stage shows around. On record, he was produced and arranged by such greats as Jack Nitzsche, Bert Berns, Charles Calello and Jimmy Wisner. At the turn of the 70s, he married a former Miss UK and they moved to Hampstead, North London, across the street from Richard Burton and Elizabeth Taylor. But his career would also be plagued by bad luck and some of the most specious characters in the record business. Talent will out, though, and Lou's biggest hits remain bulletproof.

Luigi Sacco grew up just outside Pittsburgh, a city that has always favoured hard-edged, dancefloor-friendly material, and he sang doo wop at school. With a voice like his, Lou was bound to attract attention, and he cut a handful of local 45s with his sister Amy and schoolfriends before striking gold when he met an unlikely companion – almost all his hit songs would be co-written with Twyla Herbert, the original gypsy woman, more than twice Lou's age when they met in 1962. Together they struck on a fascinating and unique style – part-doo wop, part-Puccini, part-Beach Boys, which can be discerned simply from a glance at some of the song titles: Two Faces Have I; Self Expression (The Kids On The Street Will Never Give In); Back To The Days of the Romans; Genesis and the Third Verse. These were daring productions that put female backing vocals right up front and weren't afraid to play drastically with conventional song structures as well as lyrics: check out the epic 1966 single, If My Car Could Only Talk.

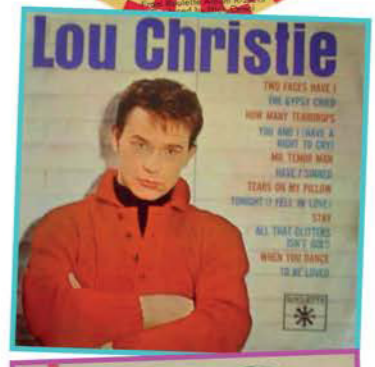
Christie's hitmaking career would be split into several short bursts of success. First were his 1963 American hits, The Gypsy Cried and Two Faces Have I, cut in Pittsburgh, both of which sounded like The Four Seasons fed through a late 70s DIY filter. Three years later, Lou was back and bigger than ever with the unavoidably great Lightnin' Strikes, a US No 1 in 1966 that also nudged the UK Top 10, a libertine wail with a brass-and-falsetto chorus that remains his calling card. He followed it with Rhapsody In The Rain, which was banned then re-cut due to its suggestive lyric. Another three years elapsed before he returned with his biggest UK hit, the sweet, chewy bubblegum smash I'm Gonna Make You Mine, a UK No 2 and US No 10. A few months later, in early 1970, he had another UK hit with She Sold Me Magic – urgent and incomprehensible, it became a massive hit in Japan. On a roll, in 1971 he wrote and recorded the *Paint America Love* album with Twyla, a state-of-the-nation masterpiece to rank alongside *What's Going On*.

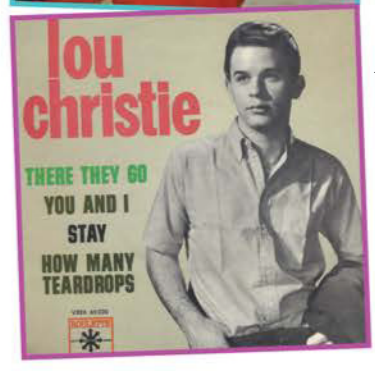
Paint America Love bombed, and Lou went away to lick his wounds. Three more years elapsed, and he returned with another reflective album, grown-up and self-titled (also known as *Beyond The Blue Horizon,* after the included cover of Jeanette Macdonald's 1930 song of the same title; Lou's version would later feature in multiple film and TV soundtracks). The album acted as balm, blending country (Saddle The Wind), old-time hits (Beyond The Blue Horizon), and self-composed Americana like the astonishing Blue Canadian Rocky Dream.

Since *Beyond The Blue Horizon* there have been duets with Pia Zadora and Lesley Gore, a tribute album to Motown, a venture into proto-hip hop, and umpteen oldies tours. These days, he does podcasts on his favourite obscure oldies called *It Should've Been A Hit*.

I initially caught up with Lou at the (now-defunct) Fabulous Palm Springs Follies in California, where he was in residence. Having caught him off-guard – not too many suburban London accents in the merch queue that night – I vowed to one day catch up with him again.

50 years after the release of *Paint America Love*, and with the help of his uberfan and anthologist Harry Young, I managed to chat to Lou for an evening while he sat on the roof terrace of his *moderne* Manhattan pad.





"The very first song we wrote was a million-selling record!"

Did you grow up with music in the house?

My mother sang with a band. She sang like Peggy Lee, she had that kind of voice, she was great. I really believed that everyone could sing, because our whole family… my dad sang, my mother sang, my sister Amy sang. Amy was 18 months older; she sang on my first album and did The Gypsy Cried with me, my first million selling record.

I wanted to ask you about Twyla Herbert, who co-wrote most of your songs, because I don't know a huge amount about her. Had she written songs before she met you? Because she would have been in her late thirties by then…

She really played like a concert pianist. That's what she was. She taught music. And she was writing like… she didn't write anything rock'n'roll. She just wrote some little melodies. I was 15 and I had a group, and we just did a capella stuff they want to they call doo wop, but it really wasn't doo wop. I was just writing on a little old organ that we had in the house, and begging my sister Amy: "Come on, you got to help me, sing background!"

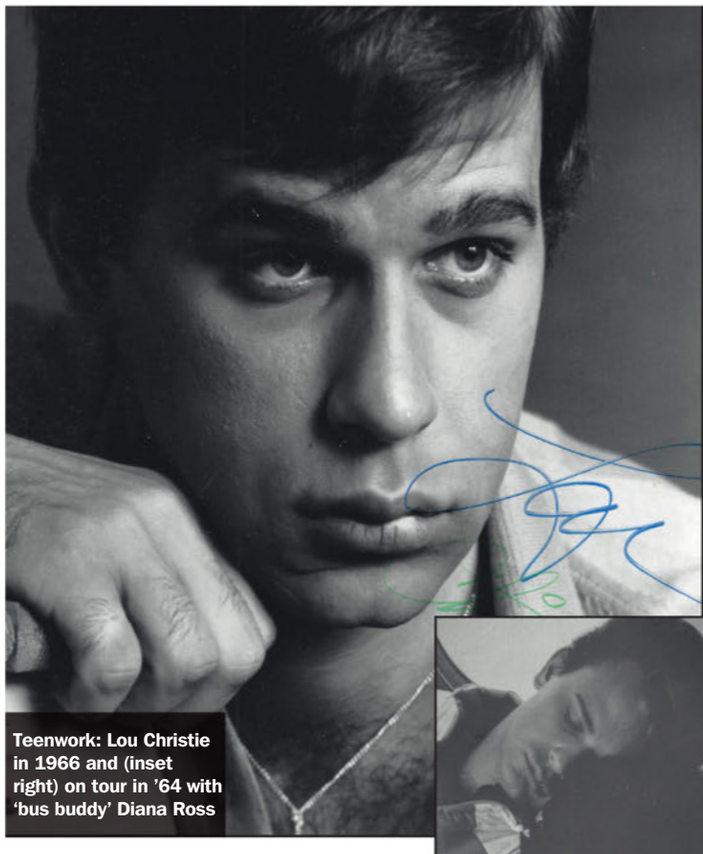
So, I had the group, always two boys and two girls. I walked into this audition in the basement of our church because they said there was going to be a record producer who's going to come in from New York. I thought, Oh God! So, I got my kids together, my four friends, and we went down there, we sing a couple of little songs that I wrote, you know, and we would just do them a cappella. I walked in and I saw this woman. I said, 'Oh, my God… who is this?' I thought she must be from New York City because she had this Emerald shining green dress on, and her hair was a flaming red like Lucille Ball and big Gypsy loop earrings. She was so attractive while I was like, and I thought, 'Oh! She's so New York!'

Well, I found out she lived up on the hill, only about four miles away from where I was raised on a farm. And she always wanted to be a concert pianist – she could memorise 150 pages of Chopin, that kind of thing. And she knew nothing about rock'n'roll. But when we got together, the first time we sat down at that damn piano, that was it. I didn't get up for 40 years. The very first song we wrote, in 15 minutes, was The Gypsy Cried, a million-selling record! I had to figure out, how do I get into a studio to do this now? And I did. The whole damn record I think cost about $300 to record. Twyla's daughter sang background, my sister sang background...

The backing vocals on those early records are so distinctive.

When Twyla and I wrote the songs, we also wrote the background. That's why my records are so filled up with sassy girls barking and yelping and harmonising with me, 'cause I love the crazy sound of it. It just works for me. I think the girls are just as important in all of my records as I am, you know? And I was jumping in. I always jumped in the background, to do

Photo: Getty



Teenwork: Lou Christie in 1966 and (inset right) on tour in '64 with 'bus buddy' Diana Ross

the high parts mostly – it was so much fun. We just laughed all the time. And I was so glad I didn't try to make records like anyone else, you know? I think of the pros and cons of trying to be original all the time. You pay the price, because not many people could sing those songs. I was locking myself into singing these things in three octaves and so, as a writer, there was not many people who could cover my records. So, I was glad they were hits. My life has been extremely interesting!

How did you get a record company interested?

I knocked on a door in Pittsburgh, Pennsylvania. There was a little record company that distributed a lot of records that came from New York City, because you could bust a record out of Pittsburgh and Cleveland, which is only a couple hundred miles away, or Philadelphia – that's how you could get your record done. So, the guy pressed our record up on the Co & Ce label. And I would go around and sing at record hops, doing the record, and then someone put me on television. I went around to as many stations as I could. I had my dad drive me sometimes.

Co & Ce used to distribute all these people like Scepter, Motown, Atlantic, and they were friends with Morris Levy of Roulette Records… and that was Frankie Lymon And The Teenagers, The Flamingos, that kind of thing. Great, great, great records. So, Morris Levy said, "Give me the record and I'll see what I can do with it." And the damn thing started taking off all around the country. All of a sudden, I had a million-selling record: my very first song, the first record I put out as Lou Christie.

Who came up with the name?

They did. My real name is Luigi Alfredo Giovanni Sacco. So, I was Lou anyhow. And then they picked the name Christie. I didn't even like it. I thought that it would be hip to go under one name. But my dad said, "You're gonna have luck with this because Christ is in the name." He was a real old Italian. And talk about luck! I just haven't stopped since then, you know. Two Faces Have I was another million-seller, I did the first album in Pittsburgh, and then I was on Dick Clark's *Caravan Of Stars*. I got calls from all over the country, I was on *American Bandstand*…

Who else was on the *Caravan Of Stars* tours with you?

Oh, my bus buddy, Miss Diana Ross. I was on with Brian Hyland, I was on with Gene Pitney, Johnny Tillotson, The Orlons, The Crystals, The Supremes, The Drifters, Ruby and the Romantics – anyone who was in the Top 20 in America. I'd been running home from school to see this show, *American Bandstand*, and I was there all of a sudden. I'm still friends with everyone… I just spoke to Brian Hyland yesterday. And Chris Montez and Del Shannon: we were all friends. It was my graduating class. I've known them since I was 16.

Those tours sound pretty intense.

I don't think I could do that kind of scheduling now, because we would travel every night on the bus, sitting up on the bus. Diane [sic] and I was there sleeping on each other's shoulders, which was the best part as far as I was concerned, because I knew she was going to be a monster star. Before Berry Gordy knew it. She just had a magic that just was beyond something… I was smitten by her totally, and she was just a nice, great person. It's funny because last week I found this piece of paper that she gave me the last time we were on tour together, with her address and phone number on.

Roulette were notorious for their mob connections. How did you manage to get out of your contract?

When I turned 21, I just said, I'm outta here, and I just took my chance. The details are very, very involved and still hard to get into because… a lot of the guys there, they weren't fooling around. They were making money with me. And Morris Levy was always threatening people. Being Italian, my father didn't want to get involved with that type of thing, because he had four little kids. I thought, this is too dangerous for them to even think about. I was cheated out of all my money at this point, but it just was not in my dad's genes to get involved.

You were in the army before Lightning Strikes came out on MGM in late 1965...

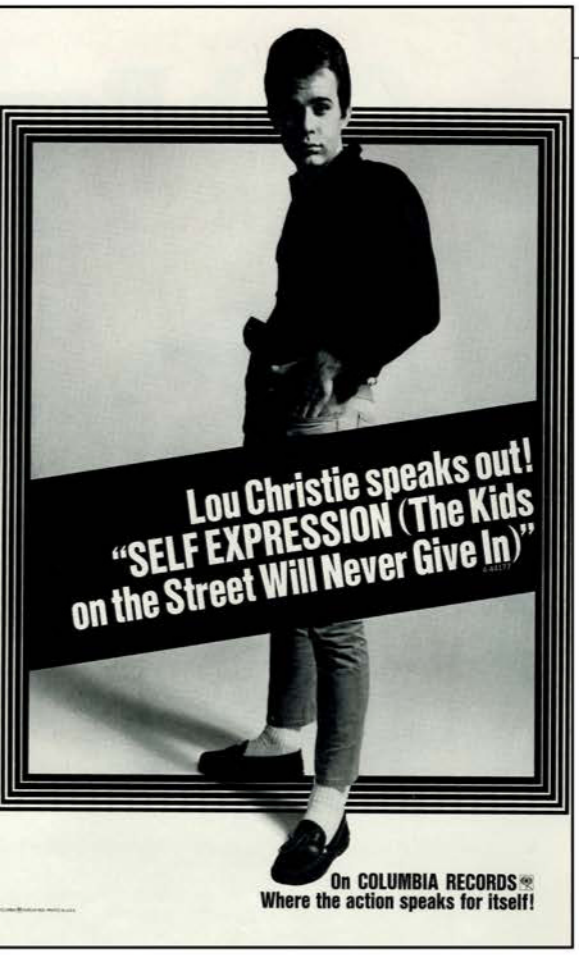
Yeah, the reserves, like a six-month thing. I got in and I got out as fast as I could. We didn't even know what the hell Vietnam was at that point. You kept hearing about it – they said, "Oh, well, they're gonna send people in" and I had a six-month thing. Everyone was writing letters for me, from Dick Clark down the line, to try to hold me back from going to the army, but I had to. So, when I got out I was back on the road again, and had so much more success.

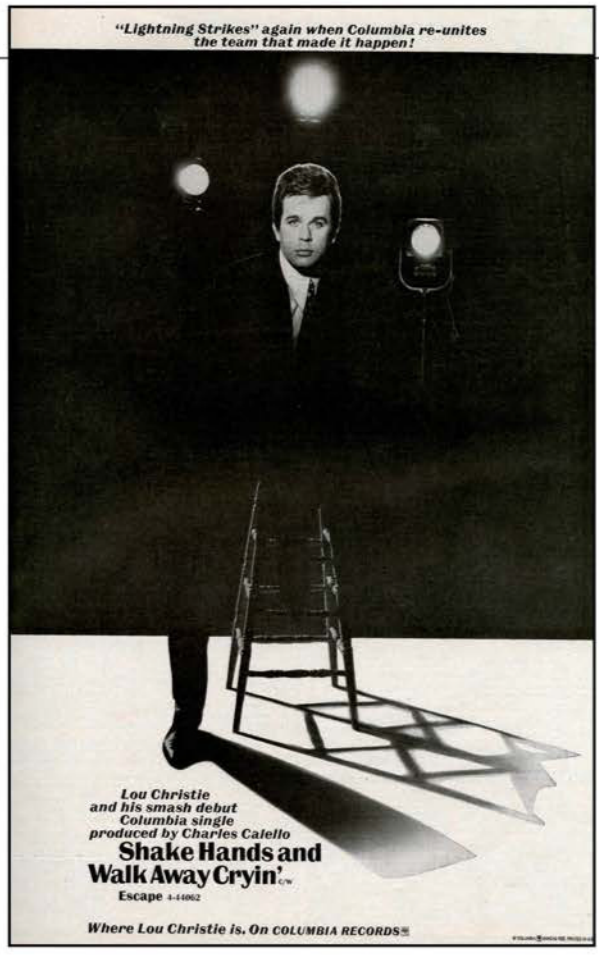
Lightning Strikes was a No 1 in the US three years after your last Top 10 hit there, which was quite an achievement.

Al Kooper said he used to set his alarm clock – every couple of years I'd have another hit record! Here comes Lou Christie again!

Your time at MGM was probably your most sustained period of success.

Absolutely, because Rhapsody In The Rain came after Lightning Strikes. Rhapsody was banned, and then I was living in Hollywood,





because I was being managed by Bob [Marcucci]. Bob used to handle Fabian and Frankie Avalon. They left at different times, but they all lived in the same house out there in California. It was a Frank Lloyd Wright house. Oh, it was just great. We all lived in that house at some point. There was always something going on pretty crazy, and I think Dick Clark's *Dr. Pepper Show* was shot there, in the living room and by the pool. Annette Funicello was in that show. Johnny Mathis stopped by because he lived close by; Jackie De Shannon may have been there.

Did Twyla move to LA with you?
No, she had a little girl at the time. She flew out and we did some recordings there. We did really great stuff with Jack Nietzsche who did all of the Phil Spector records, he was the arranger for The Righteous Brothers, The Ronettes, The Crystals, and the Wrecking Crew. We cut If My Car Could Only Talk, she and I wrote that. And Song of Lita, we got real gypsies playing violins, we had them come into the studio and play. And then we did Watch Your Heart After Dark. That was another one with Jack Nitzsche. Twyla flew out and stayed at Bob's house, too. We used to ride around Hollywood in my little red MG, a little flash. But I had no time to show off or do anything. I was so concerned about the next record all the time, like, 'Oh my god, what are we gonna write for the next thing?'

How did you end up going to Columbia from MGM?
Because of my friend [and arranger] Charlie Callelo. Charlie went to Columbia. He was having a zillion hits with the Four Seasons, every friggin' record. And then Engelbert Humperdinck, After The Love, Cherchez La Femme, Native New Yorker… all that stuff. So, Charlie went to Columbia and he started cutting Laura Nyro there, And I went to all of those sessions with Laura Nyro, and she used to roll joints as big as my, err, thumbs. I mean, she was incredible. I said, "Charlie! Every one of these songs this girl's writing is going to be a hit." I said, I've got to record one and he said, "Don't worry…' Then Stoned Soul Picnic came out, Wedding Bell Blues came out, it was too late. I was like, 'Oh, Charlie!'… I could not believe the talent that woman had. But I went because Charlie was at Columbia and Clive Davis signed me. Then Clive didn't get along with Stan or something like that.

This was Stan Polley, who was managing you by now…
They would get in into these fights, stupid business bullshit. And the artist is sitting there, trying to figure out what to do next. You do an album, then all of a sudden, they're arguing, and you got to almost start over. And you think, I can't, this was the best stuff I've written in my life.

"There were no rules when I came into the business"

I read that you recorded some 20-odd songs for Columbia, but almost no one has heard them, only a handful were released.
I hated it. I just hated it. I always wanted to be with one label, like Elvis or Brenda Lee. RCA Victor – they stuck with you. It was just one thing after another. It was just horrible because I was not sophisticated about any business. There were no rules when I got into the business. It was the same thing with Frankie Lymon: everyone got screwed.

After Columbia, you signed to Buddah in 1968, and recorded I'm Gonna Make You Mine, with Ellie Greenwich on backing vocals…
Ellie and I were very good friends and we had sung on different things together and known each other for years because we were all friends along with Lesley Gore. Yes, she did sing background on I'm Gonna Make You Mine, along with Linda Scott and Valerie Simpson.

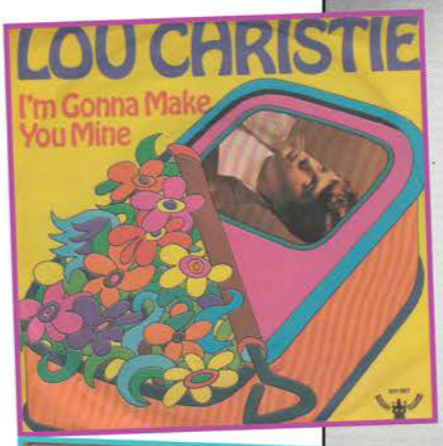
That was your biggest hit in Britain.
I was spending a lot of time in England, and that was nice. Wales, Scotland and England, TV shows, *Top Of The Pops*… Very nice.

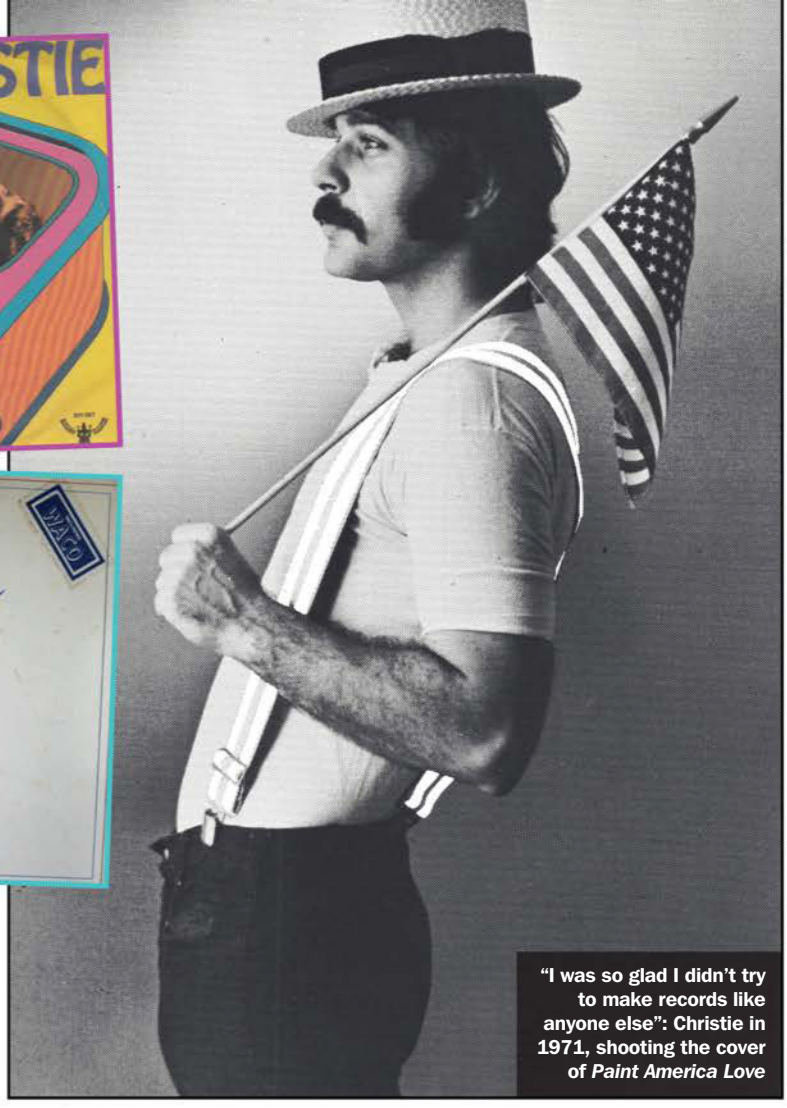
Did you get to visit Japan? She Sold Me Magic was huge there in 1970...
In Japan it was No 1 for longer than any other record! But I never got there because I was too busy. You know they never released She Sold Me Magic in America? That's how dumb and stupid the company [Buddah] was. You're up against everyone in the company who thinks they know, and they really don't most of the time. They didn't understand what I was trying to do and move forward with *Paint America Love*, because FM radio was totally different, it was starting to change – protesting about the Vietnam War, the shooting at Kent State and all that stuff. And that's why I wrote *Paint America Love*, because it was so bad. And it's getting such a response now. More of a response.

Can we talk more about *Paint America Love*? I think it's an amazing record.
Thank you. They couldn't even get it. They were, like, why? Where's the hit?

I can hear hits on it!
Waco got banned because I said, "You got six more brownies left to get to Ontario" and by that they thought I meant hash brownies.

Photos: Kai Freitag; Anton Corbijn; Peter Brown





"I was so glad I didn't try to make records like anyone else": Christie in 1971, shooting the cover of *Paint America Love*

It could have been hash brownies, but that's how bad it was. They said the kids were rebelling in the streets, everyone was stoned, smashed… so [Buddah's promotions man] Neil Bogart wrote this letter. He said, "This is ridiculous. You're banning this record because it had that line?"

Another potential hit was Chuckie Wagon, which came out as a single in Japan. What exactly is a Chuckie Wagon?
There was a family in our little town, their house burned down and so my dad took them in; he was such a great person. He had 100 acres of land, so he gave them an acre of land and built them a house. Their father had passed away, you know, died in the fire. And my dad built the house and gave it to them. Chuckie was a little older than me, he was always building something. We had goats, and he built them a wagon, like a chariot wagon, and the goats would pull me in the wagon. So, it was all about memories of Chuckie, growing up on a farm with us and him being my best friend. He still lives in the house my dad built. That was probably 65, 70 years ago. And there's still a plaque on the front of the door dedicated to his father.

Were you and Twyla still writing together in the same way on *Paint America Love*?
Every note. It was so involved. Very classical, in a way. Buddah didn't seem to do anything with it. They just weren't in tune with it. They were in tune with [Ohio Express's] Yummy Yummy Yummy, 45 [rpm] records that you just dance away to for three minutes and that's it. But time was moving on. They wanted me to keep that teenage idol thing and I didn't think that's where it should have been going.

Did you think about doing another album in the same vein as *Paint America Love*?
Well, at that point… that's when I got so fed up I moved to England. I threw my keys in the garbage and I took off.

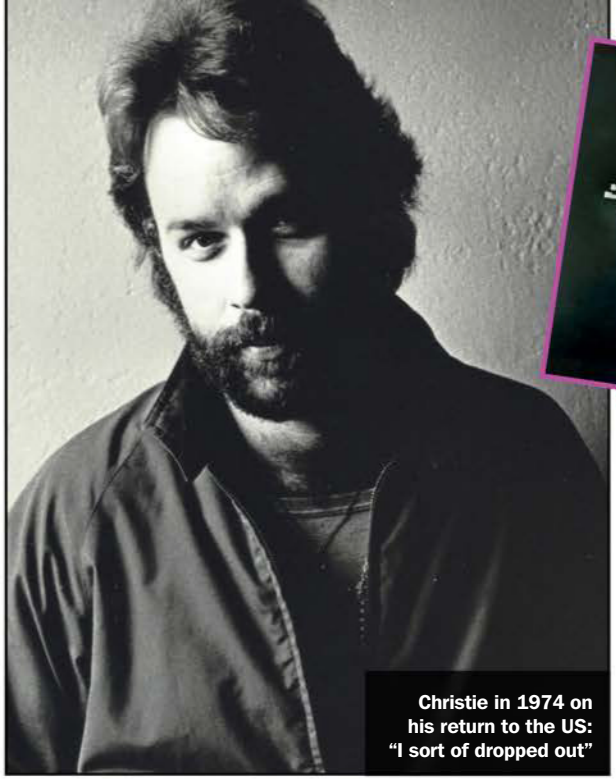
What made you leave America?
I left because I was so disheartened by the things that were going on around me. Before I left, I cut a record called The Lion Sleeps Tonight. We all had a feeling it was gonna be a hit. My manager got in a fight with the guy who ran Buddah Records, Neil Bogart. Stanley [Polley] wanted another couple of pennies on each record because this thing was going to be a smash. Well, he got into a fight with Neil Bogart, and Neil said, "Well, fuck you, we're taking Lou's voice off." And they took my voice off and put Robert John's on because Robert could sing like me. And it became a No 1 record. That's my record: I recorded it, I have the master right here – except they took my voice off. That was the end of it. And I said, 'Goodbye, America.' Goodbye, because guys in the rock'n'roll business were just so greedy and so horrible. I said, 'Fuck off. I'm leaving.' And I went over to England and got married. I didn't come back for two years.

So, you were living in London in the early 70s. How did you find it?
I got married in Golders Green. I met my wife in Birmingham at the La Dolce Vita [club]. I lived in Hampstead for a couple years. I loved it. Sterling! Super! And everyone was there: The Hollies and McCartney, everyone lived in that area. My kids were born there. I had two kids – Bianca was born over there, and Christopher.

Did you hang out with your neighbours much?
I was always working. I worked a lot in England because of my agent Barry Marshall. He handles McCartney now, and he did Tina Turner and Lionel Richie and everything. I learned a lot while I was in England, playing some of those working man's clubs. I wasn't just a tight pair of pants – I had to be more than that. I had a brass section and two girls over there; they had come over from Australia with Olivia Newton John. You know, I've been writing stories about all the things that have happened, like the Badfinger thing, which was very sad, and that whole thing with Stan Polley and Five Arts.

What happened with Five Arts?
There were five of us that were partners. One was Al Kooper, one was Charlie Callelo, and our company managed Badfinger, that was the whole idea. But what happened is Stan Polley, the real creep who really stole and fucked us all over, he took the money and that was the end of it. He was indicted with a Supreme Court judge – the whole situation was front page, *New York Times*. And that was the end of our company. It was supposed to go public, and that was the end of it, because he took all of our money. We even had the publishing on stuff like Tie A Yellow Ribbon Round The Ole Oak Tree, we owned the publishing on the Four Seasons… None of us retrieved our money. And that's when Peter Ham committed suicide, and then Tom Evans committed suicide. It was just terrible.

How did you find out what was going on?
I was sitting there watching television and all



Christie in 1974 on his return to the US: "I sort of dropped out"

of a sudden his name comes up: "Stan Polley, who handles pop singer Lou Christie…" And that was the end of our corporation called Five Arts. Then after I came back to the States with my wife and two children, I found that I had no money. That was pretty heavy.

Is it true that you worked on an oil rig, and as a truck driver for a while?
I sort of dropped out. I just hung out with a lot of people down in Lake Charles, Louisiana, because that's the first place we moved after we came back. I had to try to regroup, try to become *normal*, whatever the hell that meant. So, we all moved down to Lake Charles: the kids, my wife, and Ian, my brother-in-law – he's from Lewisham, He knew the Kray brothers, He was a real lad. I just had to take time off and try to figure out where I was going.

Did you ever find anyone at a record label who understood what you were trying to do?
Please! The only person that I ever worked with who understood what I was doing was Tony Romeo [writer of I'm Gonna Make You Mine, Waco, and Blue Canadian Rocky Dream]. Tony and I had the same musicality because he was raised in the same kind of family that I was raised in, with the Italian melodies and these things. We did Beyond The Blue Horizon, which was such a big record, especially when it went into so many films: *Rain Man* with Tom Cruise and Dustin Hoffman. We cut an album; it was so damn good… We did a lot of stuff using my voice in a more mature way, like Saddle The Wind, Wheel Of Fortune, and a tribute to people who worked on the Grand Ole Opry. We brought the album out and, no more than three days later, the company [Three Brothers Records] went bankrupt! But people just found this record. When they put it on in *Rain Man*, it just started making people more aware, and it's been in a Kathy Bates movie, on the Travel Channel for two years as their theme song. It just never dies. It's my standing ovation.

Did you think of the *Beyond The Blue Horizon* album as something to help you get yourself back together, in the way Brian Wilson did with *Smiley Smile* and *Friends*?
Exactly. Yeah, yeah… because I didn't want to 'ay ay ay' [falsetto] myself to death! I was growing up, and these were just some wonderful songs that could live in your heart forever. It's one of the best thought-out albums that I did, and that was going to be what I did when I came back to America. But things changed so much…

When I started performing again, it was the oldies that started me back. Richard Nader [promoter] said, "I'm putting together a show at Madison Square Garden, it's Chuck Berry and Lesley Gore," and he named all these people. I thought, oh, my God, people are not gonna remember me. Well, it was 20,000 people, and it was like I walked into the boxing ring like Rocky. Lesley Gore and I closed the concert with Since I Don't Have You and It's Only Make Believe. She and I then started doing concerts all over the country. I haven't stopped since. That was 1980.

A year after that you made a single called Guardian Angels, which was quite a departure – an early rap record, with producer Ray Reid who was in Crown Heights Affair.
I was the first white person who ever rapped. Think about it! [*Debbie Harry might want to query this – Ed*] It was a great record, about the guardian angels on the subway in New York. We used great R&B studio musicians.

Where did the idea come from?
Walking around, I got that bassline going in my head and I just called my phone and left it on my answering machine. That was a good record. Very street. Rapping was basically brand new at that point. I thought, well, if this is where the record business is gone, you know?

Are there other gems like that in the vaults? Or the trunks?
Some of my best work no one has ever heard. I was just cleaning out some of my stuff downstairs. I have stuff Twyla and I wrote, you know, 'cause we wrote every blinkin' day we could, whether it was Christmas – didn't matter! We just wrote and we laughed the whole damn time. Never a disagreement.

> "I was the first white person who ever rapped!"

It can be hard to keep on top of your archive if it's not organised.
It's getting out of hand! You think, what the hell are we gonna do with this stuff in these trunks? I know I have I have a wonderful letter somewhere, from when I was asked to do the [Royal] Command Performance, when I was in England. I did it for Princess Margaret and Lord Snowden. I did a couple of those, with The Supremes, Four Tops – we did the Albert Hall. There's this letter from Leonard Bernstein, which was really cool because he did *West Side Story* and he conducted the Met… and he loved the *Paint America Love* album. Someone gave it to him, and he thought it was brilliant.

Self Expression – The Complete Columbia Recordings *is due out on Ace later this year.*

LOU CHRISTIE SELECT DISCOGRAPHY

63	Columbia DB 4983	**The Gypsy Cried/Red Sails In The Sunset**	**£10**
63	Columbia DB 7031	**Two Faces Have I/All That Glitters Isn't Gold**	**£10**
63	Columbia DB 7096	**How Many Teardrops/You And I (Have A Right To Cry)**	**£10**
66	MGM MGM 1297	**Lightnin' Strikes/Cryin' In The Streets**	**£15**
66	MGM MGM 1297	**Lightnin' Strikes/Cryin' In The Streets (DJ Copy)**	**£50**
66	MGM MGM 1308	**Rhapsody In The Rain/Trapeze**	**£5**
66	MGM MGM 1317	**Painter/Du Ronda**	**£6**
66	MGM MGM 1325	**If My Car Could Only Talk/Song Of Lita**	**£20**
66	Colpix PX 735	**Merry Go Round/Guitars And Bongos**	**£10**
67	King KG 1036	**Outside The Gates Of Heaven/All That Glitters Isn't Gold**	**£8**
67	CBS 2718	**Shake Hands And Walk Away Cryin'/Escape**	**£15**
67	CBS 2922	**Gina/Back To The Days Of The Romans**	**£10**
66	MGM MGM-C(S) 8008	**LIGHTNIN' STRIKES (LP)**	**£25**
66	Colpix PXL 551	**STRIKES AGAIN (LP)**	**£25**

ART OF PLEASURE

Franz Ferdinand emerged in the early noughties with the avowed intention to "make girls dance". Meanwhile, rock critics were wowed by their invocations of classic Postcard indie and post-punk funk. But how have they fared since? We listen as frontman **Alex Kapranos** takes us on a journey through their LP catalogue. Matinee idle: **David Pollock**

Franz Ferdinand in 2016, before the departure of Paul Thomson (right): "We've always wanted to surprise people"

"I enjoy looking at how the past has led us to the present, but all I really care about is the future," says Alex Kapranos, singer, songwriter, and enduring guiding presence of Franz Ferdinand, one of the 2 century's most innovative and enduring British bands. "I love the not knowing. When I sit down and start a song, I've no idea what the chorus is going to be or what the next line is going to be, and it's the most joyous sensation I've ever experienced. I love the thrill of the surprise of the future."

Over several weeks, in the bar of the Blythswood Square Hotel in Glasgow and then by multiple phone calls, Kapranos lays out the life of Franz Ferdinand in detail, beginning with his own previous existence as promoter of seminal Glasgow indie night the Kazoo Club and as a member of unheralded groups The Blisters and The Karelia in the 90s.

That's a story for another day, as is the formation of Franz Ferdinand from the bars, clubs, and art-school house parties of the city at the turn of the millennium, and their fabled guerrilla gigs at derelict industrial spaces such as the Chateau and the Jail before the noise complaints came in and the police moved them on.

When they first broke through in 2003, guitarists, singers, and songwriters Kapranos and Nick McCarthy, bassist Bob Hardy and drummer Paul Thomson were the last gang of new wave post-punks for the new millennium. Impudent, amusing, adored by the *NME* and Kanye West alike, they were well-versed in art history, and the smartest and most eager-for-a-dance indie group to make it into the pop charts since Pulp.

In 2016, McCarthy left the group to spend more time with his family and was replaced by keyboard players Julian Corrie and guitarist Dino Bardot. Then, in 2021, Thomson also departed, with drummer Audrey Tait taking his place. This year the newest line-up released *Hits To The Head*, a career-spanning compilation featuring two new songs, Billy Goodbye and Curious. The old cliché about compilations being a signpost for the end, says Kapranos, couldn't be less true.

"Both new songs talk about the future," he says. "It's unintentional, I only realised after they'd been sent to get pressed. Billy Goodbye says, 'Walk into the future' - it's talking about past friendships - and Curious has the line, 'Are we the future/I'm curious.' That's more in a romantic setting, but they talk about where I feel artistically as well. The five of us are what Franz Ferdinand is now. You haven't heard the other stuff we've been recording, but fuck, it feels great being in the room with those people. It's different from what we were at the beginning, but I'm very excited about making a new record with them. I can't wait."

Franz in 2022 (l-r): Bob Hardy, Audrey Tait, Julian Corrie, Alex Kapranos, Dino Bardot

FRANZ FERDINAND (Domino, WIGCD136, CD, Europe, 2004) **£5**

The album which broke the band in the UK and US, selling over a million copies in each country, winning the Mercury Prize and earning a Grammy nomination.

ALEX KAPRANOS: "We'd been talking about producers and Tore Johansson's name came up. I wasn't convinced we needed a producer; I didn't like the idea. To me a producer was somebody that was going to stick their nose in, and I knew what the sound was already. But the label wanted to do it quickly, so I said OK. I knew who Tore was and I liked the sound of the Cardigans records, especially *Gran Turismo*: it felt futuristic. I wanted something that sounded raw but couldn't have been made in the 60s, it could only have been made now. He came to see us at the Barfly [gig venue in London], and he tuned into something straight away – he understood we were wanting to play dance music as a band. Most British producers, great ones like your Steve Lillywhites or Stephen Streets, maybe weren't going to understand that. [After recording the Darts Of Pleasure single in London] we went over to Malmo to record in Tore's friends' studio, Gula, which had all these old EMI desks and a 16-track with two-inch tape: it suited what he wanted sonically. Tore said, 'There's two ways of recording this album: you can record it the way a band like The Hives would, or the way a band like ABBA would. We could do it buzzy and over-driven, or clean and compressed.' I told him it had to cross those two worlds. I wanted to go for the ABBA approach, because too many other bands were doing The White Stripes, garage revival stuff, so it would be more original, but he had to understand we weren't a clean band; our attitude was dirty. Domino at the time had a small office in New York, with three people working for them. That first album exploded, and they couldn't really deal with it in America, so they needed to license it to another label. Only a major was going to have the infrastructure to do it, which immediately made me uncomfortable, but I said OK, let's do it. Then all these majors started coming down to gigs, because they could see there was money to be made off us. We ended up signing with Epic. There was one cool guy called Scott Greer, he had been in the band The Angry Samoans, but I didn't like the label at all, I didn't like their vibe. Everything they spoke about was in the language of sport, like, 'We're gonna knock this outta the park.' All baseball analogies, like jocks in a locker room. I've always hated sport. Anyway, my instincts were right, that label was so wrong for the band, I think they totally destroyed the perception of us in America. We were perceived as a mainstream pop band; they marketed us as something we weren't. That seems like I'm complaining about having sold millions of records – of course that was a wonderful thing – but we weren't in it to sell millions of records. We were in it because we wanted to make good art."

YOU COULD HAVE IT SO MUCH BETTER (Domino, WIGCD161, CD, UK and Europe, 2005) **£5**

The typically 'difficult' second album was a breeze, buoyed by the thrilling energy of lead single, Do You Want To. Despite its commercial success, though, it didn't hit its predecessor's heights, while the band were experimenting with their sound.

ALEX KAPRANOS: "This Fire became a really big live song for us, so we-re-recorded it in LA with Rich Costey, who loved the band. It was the day we found out we'd sold a million records, and we were all so exhausted, I just lay on a couch and said, 'Right, okay, whatever.' We had to finish the song. That

"It certainly wasn't Girls Aloud": Franz Ferdinand shopping around for new flavours circa *Tonight*

version was good, with the energy we had live, although my voice was so fucked from touring that it's mainly Nick and Paul you hear on that version. Anyway, I got on with Rich, he seemed cool, so we ended up going into the studio and recording the second album. [Success] changed my life, I wasn't anonymous anymore. I couldn't walk down Argyle Street and have nobody know who I was. It took a while to get my head around that, the fact strangers think they know you: it's a very strange sensation. But my attitude to the band didn't change. I wanted to get in and make the next record.

Although we had to fight the label, when we played the Grammys Epic said to us, 'We're only just beginning, we want to carry the campaign forward for another year.' Another fucking year of promoting this record?! We disappeared to my place in a rural environment south of Glasgow, just to be away from folk looking at us and those guys at the American label. Do You Want To was written immediately after the last night of the tour, when we played the SECC [in Glasgow]. Walk Away had been written the previous year on tour, then You Could Have It So Much Better and What You Meant were written in the studio. This Boy was a version of a song I'd written three or four years earlier, and what became Outsiders was something I'd released with the Karelia in 1999 under the name The Only Difference. I honestly didn't give a damn about the expectation, and I did everything to remove myself from anybody who did. I felt there was madness around us, total insanity, and we were the only four sane people in the world, so we were just going to enjoy making a record. One of the unifying themes throughout our albums has been wanting to surprise people, and that album was finding out what Franz Ferdinand was and exploring it further."

TONIGHT: FRANZ FERDINAND

(Domino, WIGCD205, CD, UK and Europe, 2009) **£5**

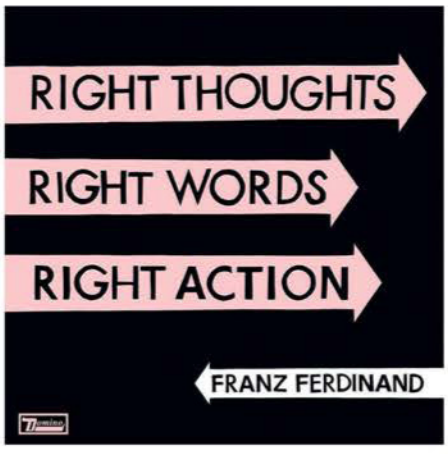
Rested after years of touring their earlier albums and wary of new bands following their sound, *Tonight* was as sonically experimental as a group with FF's precise pop ability gets. Art was once more chosen over commerce.

ALEX KAPRANOS: "When we came off the road around September 2006 I didn't stop for a break, I went straight back into the studio – not with Franz Ferdinand, with The Cribs [producing their 2007 third album *Men's Needs, Women's Needs, Whatever*]. I spent three or four months making that record, then went straight into a room in Govan and started writing the songs for what became *Tonight*. There were a couple of diversions around that time: one was working with [Xenomania's pop superproducer] Brian Higgins. I liked what he did, interesting things happened on his productions, but ultimately, he wanted to see what the financial reward was rather than the artistic reward. Which is fair enough, but it was an incompatibility which was insurmountable. Then we met Dan [Carey], he came up to Govan Town Hall and we set up there. I was really into experimenting with the sound, and he was, too, but it became a little too indulgent. We would spend days setting up some arbitrary sonic experiment to see how it would turn out, like what would happen if we swung the microphones off the roof to get a Doppler effect, or we moved the entire studio into the basement because the concrete floor sounds different? Also, Paul and Nick were really into jamming, they were adamant about that. It drove Bob crazy, he hates jamming, I'm not a big fan of jamming. I wanted to keep them happy, but I wish I had been stricter and said no, when I could see it was a waste of time. Having said that, we were searching for a new sound and, by 2007, it felt like the high point of the lumpen indie onslaught on Radio One. If there was a bunch of cunts with curly hair and tight jeans and white sneakers with an electric guitar and a bag of cheap cocaine, the major labels would fling cash at them. Suddenly there were all these indie bands doing the same thing as us, the same beats, the same way of playing the guitar – if we kept on doing what we were doing, we were gonna sound like we were copying these cunts who were copying us, you know? So, we were looking to other places for our rhythms, and you can hear it in songs like Lucid Dreams and Ulysses, even No You Girls: using the bass guitar as lead instrument. There were mixed responses to that album, partly because when we started doing stuff with Brian Higgins, somebody told the *NME*, so a lot of fans of the

band and critics were expecting a pop record. But when it came out it was the opposite of a record made with Xenomania. It certainly wasn't Girls Aloud. I think some people had believed the hype and said, 'Oh, they've made a pop record, they've sold out.' Then other people said, 'We were expecting a pop record, what is this weird shit?' The record landed on the wrong foot. But looking back I think it's great, and it was the right record for us to make. It went much further than we'd gone artistically on the previous two records."

RIGHT THOUGHTS, RIGHT WORDS, RIGHT ACTION

(Domino, WIGCD255, CD, UK and Europe, 2013) **£5**



A return to the odder reaches of the pop spectrum, if a range of producers which included Hot Chip, Todd Terje and Bjorn Yttling was anything to go by. Lyrically, Kapranos took inspiration from the imagery of the great Glaswegian author, Alasdair Gray.

ALEX KAPRANOS: "I feel like all [those producers] are the pop outsiders as well, you know? Mark Ralph, who also worked on that record [as engineer], has become pop royalty now: he produces Years & Years and all the Radio One bangers. But again, it was an odd form of pop. We definitely had fun making it, and one of my favourite songs we ever made as a band is on that record: Stand On the Horizon. The way it has the dynamism of dance music and a songwriter's lyrical flow, then it builds up, it did things we'd never done before. Alasdair Gray was a big influence on me: *Poor Things* was the first book of his I read, which I loved. It came out at the height of post-modernism, rewriting the Frankenstein tale within the context of Glasgow, then *Lanark* really blew my mind. It was so agile in the way it flipped between social observation, personal recollection, and total fantasy. He was an artist who didn't meet the hard Glasgow perception of what masculinity should be, an asthmatic with eczema. That was me: I was an asthmatic with eczema, and also a dreamer, in the context of the hard industrial city of Glasgow. Fucking hell, *Lanark* resonated loud and strong. The perfect artist can take a complex idea and express it succinctly and clearly. People ask what your influences are, expecting you to name all the bands you like, but they're often the least powerful ones. Often the influences are the painters, the directors, or the writers – and musicians, too, but more often than not you want to make something that sounds different from them, because they did it.

A degree of contrariness is a unifying theme in the band. Other obvious influences are the Russian Constructivists and Dada; the clean, strong geometric lines of constructivism looked like the sound of the music I wanted to make. It was brutal, almost violent in its delivery. I first got into Dada when I was at Strathclyde Uni, when I was supposed to be studying English, mainly through the artists Hannah Höch and Umbo. Höch had a motto, something about the brutality of the kitchen knife [*she carved collages with a kitchen knife, and named one from 1920, 'Cut With The Kitchen Knife Dada Through The Last Weimar Beer-Belly Cultural Epoch Of Germany'*], slicing up images. I loved that; it had a huge effect on my approach to songwriting. Up until that point – I would have been about 20 – I thought songs had to be written like Lennon and McCartney [in The Beatles' early days], where you sit down with an acoustic guitar and out it comes. Seeing that movement in art, it really struck me how brutal you can be, and from then on, I was never respectful to my songs."

ALWAYS ASCENDING (Domino, WIGCD408, CD, UK and Europe, 2018) **£5**

Following the successful but finite and "very separate" (according to Kapranos) 2015 collaboration with Sparks as FFS, and McCarthy's departure the following year, a new direction was sought with the help of the late Philippe Zdar of Cassius.

ALEX KAPRANOS: "When Nick left, I said to Bob and Paul, do you want to do this? Do you feel good about it? It's good as an artist to have to ask yourself those questions. Do I enjoy this? Do I feel I'm putting something good into the world? They said 'yes'. On the path to finding Julian [Corrie, the new keyboard player], there was the distraction of Sam Potter from Late Of The Pier. I bumped into Sam in London, and we met up in Cafe Oto in Dalston. I really love talking to Sam about music, he's got a great mind. He started coming up to Glasgow, and there was a lot of talk about music, but he thought of the band in less conventional terms. He can make music in the abstract sense, and is really drawn to, like, AI approaches to making music… He had a lot of potential, but not in the context of Franz Ferdinand. Anyway, I was in France doing the *Lost In France* documentary [about the Glasgow music scene, released in 2016] with Stuart Braithwaite from Mogwai and Paul [Savage] and Emma [Pollock] from the Delgados, and it was apparent Sam wasn't going to be a member of Franz Ferdinand. I said to them, I really want somebody from Glasgow, and I want somebody who's doing something totally different. I'd been writing so many songs on keyboards, but I didn't want to play them live. Each of them independently said, 'What about Julian Corrie?' He came down to my studio, and he could play – the riff at the beginning of the song Always Ascending, I'd written on the sequencer of an Elka Synthex, and Julian was playing it with his fingers, which I couldn't do. He was like this human sequencer. We made the album with Philippe in RAK, a very 70s studio, I think it was last decorated in 1971. We wanted to make a very live, raw record, which is the heart of Franz Ferdinand: it's dance music played live. Anyway, when we were making it, Frank Tope [DJ and producer] came down for a listen. He said, 'Oh, I love it, it sounds really 70s' – a throwaway comment, but it had a massive impact. Philippe and I were distraught, we didn't want to make a record that sounded like the past, we wanted it to sound like the future. When we got to Motorbass, Philippe's studio in Paris, we became obsessed with replacing elements that were originally played live, so the hi-hats were replaced with 707 hi-hats, and Paul's fills were replaced by 808 drums.

On the positive side, there was no way you could say it sounded like a record made in the 70s, but maybe it lost some of the rawness of the performance ultimately. That's the slight regret I have about that record, but, you know, fuck it. That's what happened. It sounded like nothing we'd made before, yet it sounded like a Franz Ferdinand record."

Hits To The Head *is on Domino.*

Franz say bye to their original lineup

island boy

The list of artists brought to the world by **Island Records** under the patronage of **Chris Blackwell** is astounding: U2, Bob Marley, Nick Drake, King Crimson, Roxy Music, Traffic, Free, Cat Stevens, Grace Jones, Robert Palmer, Brian Eno, Steve Winwood, Tom Waits, Fairport Convention, Toots & The Maytals, Marianne Faithfull, Frankie Goes To Hollywood, Eric B & Rakim, Jimmy Cliff... To celebrate the publication of his autobiography, *The Islander*, Blackwell – part-manager, part-magus; talent scout, tastemaker, and game-changer – explores the 12 albums that helped make Island the foremost record label of the rock (and soul, and psych, and reggae, and pop) era. The secret to his success? "I'm not a leader, I'm a *fan*," he tells **Daryl Easlea**.

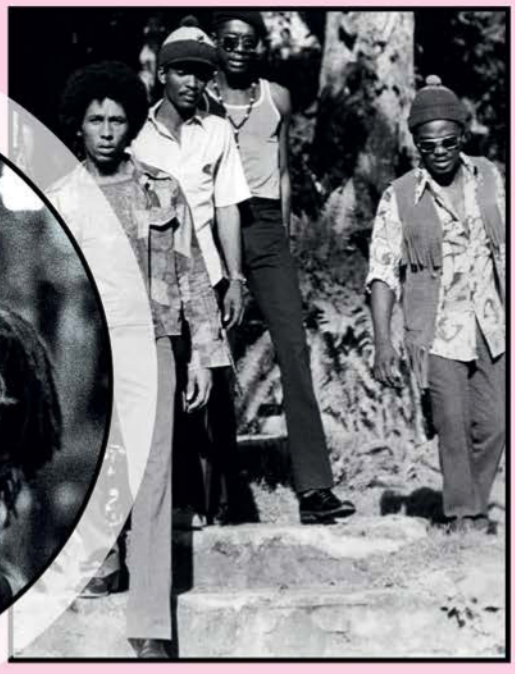


Photo: (Robert Palmer) Getty; (U2) Anton Corbijn; Island Trading Archive; Murphy/Hershman/Fifty-Six Hope Road Music Ltd

If we have the equivalent on these shores of a Berry Gordy or Sam Phillips, it's Chris Blackwell. He is, simply, one of the most significant label owners/managers/producers/A&Rs in all popular music.

Born in London, his mother was Jamaican, so he grew up on the island. Educated at (and expelled from) the prestigious Harrow School, he returned to Jamaica, where after a spell as the aide-de-camp to the island's governor, Blackwell dabbled in buying and selling, and then got into jukebox marketing, which exposed him to downtown Kingston and the rhythms that were exploding as the capital began to produce its own unique version of US R&B.

In 1959, with record shop owner Leslie Kong and radio personality Graeme Goodall, Blackwell founded Island Records, its name taken from Alec Waugh's novel *Island In The Sun*. In 1962, after a fascinating diversion as location scout and fixer on James Bond movie *Dr No* (see Blackwell photographed above with Ursula Andress), thereby giving Jamaican music its first global exposure, Blackwell sought to bring Island to the UK. At first strictly independent, bringing the music of the 'treasure isle' to a chilly Britain, his discovery of 15-year-old Millie Small (above right) and licensing of My Boy Lollipop to Fontana furthered the notion of his Island set-up as an established 'major' independent.

Although from the poorer side of the Crosse and Blackwell dynasty, Blackwell's old money ease and affability endeared him to blacks and whites alike, and his saving from dehydration by Rastafarian fishermen in 1958 gave him an affinity with these 'blackheart men' that would prove mutually beneficial.

Of all the legendary British-run record labels, Island was the only one that came close to rivalling the legendary US imprints Motown, Stax or Chess. It created its own universe and brought out the collector in us all, demanding brand loyalty. Blackwell's emotion-first, commercial-potential-second approach led to some still-unsurpassed artistic peaks.

The Rock and Roll Hall of Fame inductee's story can seem so tall (friends with Errol Flynn and Miles Davis, turned down Led Zeppelin), its summit is obscured by clouds. Few are the writers who could capture it with the necessary vivacity and imagination. Enter Paul Morley, no stranger to a tall tale himself, who was able to do this with conviction. His association with Blackwell goes back to the 80s, when Morley, then *the* enfant terrible of music journalism, was part of the ZTT set-up and the marketing provocateur behind Frankie Goes To Hollywood, Propaganda and Art Of Noise.

Before *RC* embarks on its exploration of the label's dozen album landmarks, we caught up with Morley (below) and he told us what Island Records means to him …

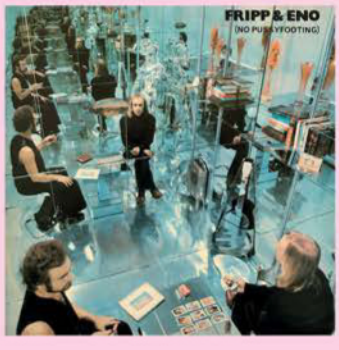
"Island was probably the first time I ever realised what a record label really was. The way they made those [multi-artist] samplers in the early 70s [1968's *You Can All Join In*; 1969's *Nice Enough To Eat*], when you were a kid… You couldn't afford an album, but then you could buy an album not knowing who was on it or anything about it. And then it's got Nick Drake on it, and it's got Quintessence on it, it's got Dr Strangely Strange on it, it's got Mott The Hoople and Free on it. Suddenly your education has been intensified a million-fold. It's difficult to explain now, because everything is so readily available, but back then, these were jewels, treasures you were finding; you would get obsessed. I can still remember the day when I first heard [Nick Drake's] Time Has Told Me; it was ridiculous. I was 14, but there was something about hearing that out of the blue. It was like I'd made the decision myself, but it was, in fact, a completely random accident, and suddenly you feel like you're taking control.

Then you start to focus in on the label, and you realise that a lot of your favourite records are coming from the same place. You wouldn't necessarily buy them because they were on Island, but not far off. Suddenly they're putting out *Roxy Music*, or Brian Eno and Robert Fripp's *No Pussyfooting*. Then there's John Martyn, and you start going out to the margins of the label. Then, when Bob Marley comes along, it is SUCH an extraordinary moment, because at that point you were comfortable in an uncomfortable sort of way, knowing that Island Records was always going to surprise you. It was as much a shock to the system as punk in its own way, to see them [the Wailers] on *The Old Grey Whistle Test* and hear this unknown rhythm. This was Island, exploring new possibilities, whether it be King Crimson or Bob Marley.

I didn't think, until many years later, about the sheer delight of those objects. From the very first moment Chris began making records, the attention to detail in the sleeve and the label [was key]; all those things that us nerds have bored people to death with for many decades. At the time, these were moments of sheer revelation: you were getting excellence, deep thinking, philosophy, idealism in a way. It wasn't just a product, *there was art going on*.

Chris created a weird combination for himself as a music executive, but he was also an artist, a dreamer, and an adventurer. He has his own negotiating skills in a world where it doesn't usually happen and that's why it is respected. He always knew there was no formula, there was nothing set in stone.

He was one of the pioneers making the rules up. He just wanted to introduce the music he loved, the jazz, the Jamaican rhythm. He knew that some of the greatest ever records remain, to this day, completely obscure but have a different kind of influence – he was a music fan and a fan of labels, and being a fan of the people who run the labels and how you get the music into shops gives him a different sort of quality. He wasn't following anything obvious."



TRAFFIC *MR FANTASY* (ISLAND ILP/ ILPS 961, 1967)

With its phasing, eccentricity and solid gold music, Traffic's debut album has been cited as a milestone in psychedelia and one of the very first prog records. It certainly defined the 'getting your head together in the country' ethic/aesthetic...

Chris Blackwell: It all begins with going up to the third floor of a building in Birmingham. Someone had taken Millie and I up there for a TV show. As I was walking up the steps, I heard this incredible music, and incredible singing as well. I wondered who on earth it was – it sounded like Ray Charles on helium. I went up, and sure enough, there was Steve Winwood. He was with Spencer Davis, who was the leader of the band at that time. I thought it was incredible. I knew I had to sign a deal with them. In those days, it was a long time before a band could get to talk to someone at a record label, because at that time, the main business was EMI and Decca. With both of those you needed to have a connection with somebody who worked there in order to get through and present them anything. Most of the people who did that were DJs or talent scouts. When I said that I'd like to record them right away and I could get them into a studio in a couple of weeks, they were blown away. And *I* was blown away by the genius of Steve Winwood. That was how I first met him.

Traffic was something that just organically happened. Steve wanted to move on. Jim Capaldi and Chris Wood weren't city folk, they liked the towns and villages outside Birmingham; it was more a country feel. Steve loved mixing with them, because he'd been so young, he'd just been at home with his brother, Muff. I was led by the musicians. I didn't tell them what to play; I've never done that at all. I'm a fan of musicians – I'm not a leader, I'm a fan. As I say, I was blown away by Winwood; I loved Capaldi, I loved Chris Wood. It just felt right – it's hard to describe it. It was so good.

RARE VERSION: First UK mono pressing, gatefold with internal flipbacks, pink smooth label with black circle logo: **£300**

FREE *FIRE & WATER* (ISLAND ILPS 9120, 1970)

Brought to Blackwell's attention by Alexis Korner, after a couple of great blues rock records from the teenagers with ideas far above their station, Andy Fraser and Paul Rodgers came up with a hook-laden number called All Right Now. It was to be the anthemic closer of *Fire & Water*. The album and single both reached No 2 in the UK charts in summer 1970. Blackwell likened hearing All Right Now to hearing Millie singing My Boy Lollipop the first time.

Chris Blackwell: I was told there was this great band that I had to see. I saw them at the Marquee. I thought they were unbelievable. They were all tiny, by which I mean they were so young [*Paul Rodgers and Simon Kirke were 19, Paul Kossoff 18 and Andy Fraser 16*]. I couldn't believe how strong they were – I had them come round the next day and see if we could work out a deal. I wasn't keen on the name of the band – if you put their name on a poster, are people going to expect to get in for nothing? At the time I worked with brilliant producer Guy Stevens. I told him that I had seen this band, who were all very young, yet I didn't like their name. He agreed, and about 20 minutes later, he returned with the name Heavy Metal Kids. I told them what we'd come up with. Andy Fraser turned to me and said, "If you want to sign us, our name is Free." He was only 16, the little fucker!

I loved them – they were the first band where I felt I was an adult, and they were my kids. All Right Now gave them the hit and it was growing, but I think the problem was that Paul Kossoff had issues. He wasn't in great shape; he wasn't a happy guy. Everything to him was the band. He didn't get on with his dad [*actor/writer David Kossoff*]. The tragedy was, one day Paul Rodgers and Andy Fraser came in to tell me that they were dropping Kossoff. I told them that they couldn't drop him, his whole world was the band. I was able to dissuade them, but Paul got too strung out on drugs. It was so sad because that band were so very special to me. He later came to Jamaica and spent too long a time there. He couldn't believe how easy it was to get the pills he needed there.

RARE VERSION: First UK Pressing, pink label, 'i' logo, **£120**

CAT STEVENS *TEA FOR THE TILLERMAN* (ISLAND ILP 9135, 1970)

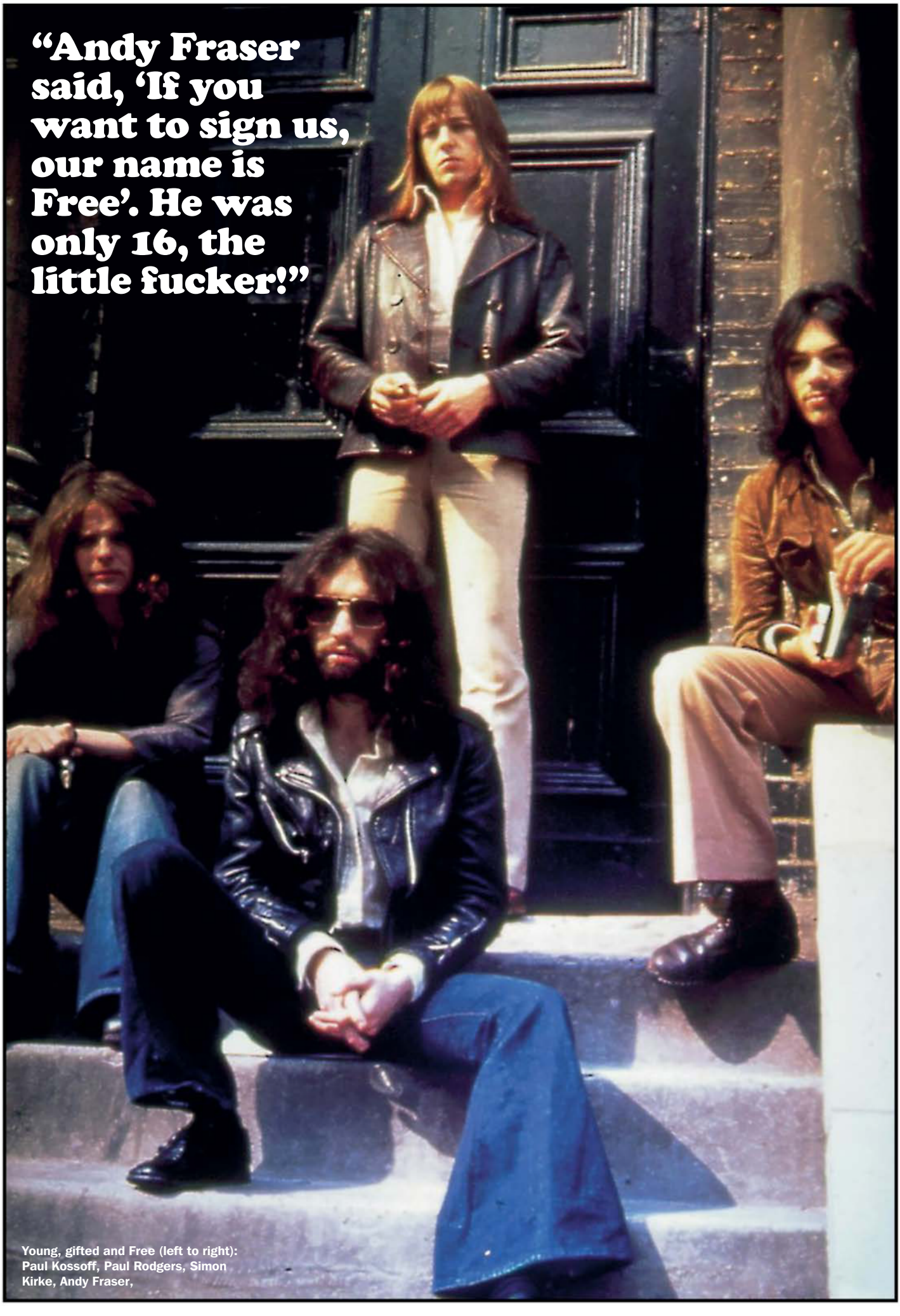
***Tea For The Tillerman* marked the complete artistic and commercial rebirth of Steve Georgiou, who as Cat Stevens had become a psychedelicised Englebert Humperdinck on Deram in 1966-67, with a couple of UK Top 10 smashes. After a near-death encounter with TB, he signed to Island in 1970 as the epitome of the hippie troubadour.**

Chris Blackwell: I couldn't have been less interested when I was told that Cat Stevens wanted to come and play me some songs. He was a friend of a friend of mine called William Piggott Brown, and another friend of mine, Mim Scala, was in the mix, too. They both told me that I should sign Cat Stevens.

I'd recently seen him on a TV show dressed in Buddhist robes singing I'm Gonna Get Me A Gun. I didn't know what was happening – I remembered his first record, I Love My Dog, and then Matthew And Son. I didn't think he was going anywhere; I didn't think anything was happening at all. I was reluctant to meet him, but then eventually, he came to see me. He brought his guitar, took a little time to tune it up, played me a song that I thought was OK, but it was still like what I'd seen and heard from him before. I was just going through the motions because my friends had asked.

But then, he played Father And Son. I stopped him right there and told him I hadn't been enthusiastic about seeing him, but I thought that song was absolutely fantastic, and I would love to work with him. He told me he was on Decca, and I told him I could get him off the label. I told him to go to Dick Rowe, who was the Head of A&R at that point, and tell him that he wanted to make an album with an orchestra and chorus and that he would probably pass; so that's what they did. I signed him and found Paul Samwell-Smith to produce him. It was really a joy spending time with Cat; he was so gifted, so talented. And it was a pleasure to see him enjoy so much success.

RARE VERSION: First UK Pressing, gatefold, pink label, with white 'i' logo, **£120**



"Andy Fraser said, 'If you want to sign us, our name is Free'. He was only 16, the little fucker!"

Young, gifted and Free (left to right): Paul Kossoff, Paul Rodgers, Simon Kirke, Andy Fraser,

NICK DRAKE *PINK MOON*
(ISLAND ILP 9184, 1972)
The third and final Nick Drake album. Largely ignored and kept on catalogue only by the belief and passion of Joe Boyd until the Nick Drake industry got underway in the mid-80s, *Pink Moon* is as starkly, haunting beautiful as pop gets.
Chris Blackwell: I would say that Nick was the saddest of them all. He came to see me when I had an office at 155-157 Oxford Street. At that time, I was just into Jamaican music, Traffic and Spooky Tooth. He came with a different music: a gentle, almost folk music. I met with him, and I liked him a lot, but I didn't know if I could help him at that point. I told him to come back in a couple of months. He returned, and everything was pretty much the same. Joe Boyd signed him, and made the first album, which we put out on Island. I loved his music. It was so moving, he could bring you to tears; it was so emotional, really strong. *Pink Moon* was self-produced. He came in to see me – by then I was at Basing Street – to give me that album. He was chronically shy. He didn't even give it to me on a big tape reel, he just had small, small reels. We chatted for a little bit, but I couldn't get anything out of him. He was very, very withdrawn. That was the last time I saw him.

RARE VERSION: First UK Pressing, gatefold sleeve, pink rim palm tree logo, **£500**

ROXY MUSIC *ROXY MUSIC*
(ISLAND ILPS 9200, 1972)
Although Chris Blackwell was never fully aligned with the early 70s art-rock strand of his label (see also: Sparks), his trust in the judgement of his team was second-to-none. The partnership with EG Management had already brought *In The Court Of The Crimson King* in 1969, and now art-rock got its first jolt of post-modernism with one-time unsuccessful King Crimson vocalist audition candidate Bryan Ferry and his gaudy outfit.
Chris Blackwell: Tim Clark was very important at Island Records when he first started, and all the way through. Roxy Music: I just didn't know; I just didn't feel it personally. But Tim did, he really liked it, and I thought that was great. Tim was great friends with their managers; it was all there, so I didn't get mixed up. But I never wanted to drop them or anything like that. We had a great relationship with the band and with EG: David Enthoven and John Gaydon. I got on with them because they rode motorcycles, and that was what I had always wanted to do, but I was nervous of them. I was a bit of a wimp. But I listen to people, though I don't push them in one direction or another. I'm not really somebody who's telling people what to do. I'm the one who says, I love what you've done, or, I'm not sure about that.

RARE VERSION: First UK pressing, matt gatefold sleeve with Basing Street London W11 address, pink rim palm tree label, matrices ILPS 9200 A-1U GM 1/ILPS 9200 B-1U GR1, **£40**

JIMMY CLIFF *THE HARDER THEY COME*
(ISLAND ILP 9202, 1972)
Before Marley, there was Jimmy. This soundtrack to Perry Henzell's ground-breaking film features five numbers by Cliff and five further sounds of contemporary Jamaica. It was as central to introducing reggae to western ears as Trojan's *Tighten Up* series, and soon come, Bob Marley.
Chris Blackwell: In my early 20s, I was very aware of the feel of that film, written and directed by Perry Henzell, who was also a very close friend of mine. He made a masterpiece and the whole feel he got with that film, it opened up Jamaica in a sense. You had the music coming from Jamaica, but now you saw the kind of culture that drove the music. Jimmy was a loner type of character; he really did his own thing, very self-driven. He travelled a lot – I first saw him in New York and then I brought him to England. And then he went to Brazil, and then he moved all around. He was trying more in England to make it with a black rock act. He had very good taste because that band all became important players throughout the next 10 years.

RARE VERSION: First UK Pressing, dark pink rim palm tree label, some gatefold **£50**

THE WAILERS *CATCH A FIRE* (ISLAND ILP 9241, 1973)
For a man whose career can be viewed as a series of masterstrokes, Chris Blackwell's championing of Bob Marley is arguably his single greatest achievement. By making the Wailers' sound more palatable to mainstream (ie white) audiences by adding a soupcon of rock guitar and keyboard, Blackwell set Marley on his course to becoming a *Legend*.
Chris Blackwell: I knew of Bob's work, sure**.** In fact, I released his first single in the UK, because when it came to England, it was in a box under the name of 'Robert Morley'. There was a famous actor at the time called Robert Morley, and I thought, that doesn't sound like Robert Morley! That's why I remember as clear as a bell that that was the first time I heard of Bob. This was many years before I ended up working with him.

I met Bob around 1971. Although we'd put out his singles, I'd never actually met him before. He came in with Peter Tosh and Bunny Wailer; they were looking to see if I could finance them to get back to Jamaica, because they'd been abandoned by the person who was managing them at that time. Bob, Peter, and Bunny came into my office in Basing Street. We sat down and chatted, and I asked them what they were really aiming for: they wanted to get their music onto American radio. I told them that that was going to be difficult, because the American market wasn't open for reggae at that time. That was how the conversation started. And I'd suggested that perhaps they positioned themselves as a kind of black rock act rather than a Jamaican reggae one. It

didn't go down well with Peter and Bunny. Bob listened, thought about it, and he came back the next day, and we talked a bit more about it. His, Peter and Bunny's music was strong, the lyrics weren't nonsense, but I felt it needed some additional elements in there so that it could reach a wider audience.

I gave them the money to get back to Kingston and the funding to go into the studio and make a record. I came back to Jamaica a couple of months later. They met me at the hotel where I was staying, and they took me to the studio to listen to it. When I first heard it, it was just something I'll never forget. Because it was so great. So fresh and different. It really was a high point, when you take a shot on something, and it really works. There's tremendous joy when that happens.

I'd talked with them about doing things differently, and they had. It was something that I felt needed going towards a wider audience than what they were doing before. Adding [session musicians] Wayne Perkins and Rabbit [John Bundrick] into the mix just broadened it out a little bit further.

Later, we did *Exodus*. I love that album, especially Natural Mystic, because that's one that I just had the sound come up very quietly, you know, the rhythm before the voice came in. I thought *Exodus* was great. It's really a joy when you're working on something, and it's clicking. It's miserable when you're working on something and it's not! In this case, it really was.

RARE VERSION: First UK Pressing, pink rim palm tree label, Zippo lighter sleeve, **£250**

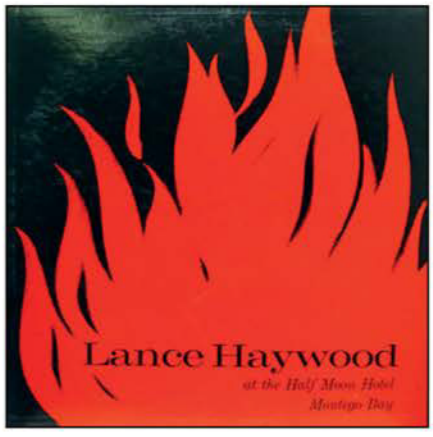
ROBERT PALMER *SNEAKIN' SALLY THROUGH THE ALLEY* (ISLAND ILPS 9294, 1974)

Every label needs its 'one that got away' and although Robert Palmer was to enjoy global success with Addicted To Love in 1986, it still feels as if he never truly fulfilled his potential or received the credit for bringing so many different musics to the world's attention.

Robert was always very smartly dressed. The first time I ever saw him was in this funky little club, close to London. Suddenly this very smart guy appears with an

RARE ISLE

A label like Island is bound to generate a huge number of rarities. Here are 10 of the best.



LANCE HAYWOOD *AT THE HALF MOON HOTEL, MONTEGO BAY* (ISLAND CB21, LP, 1959) **£120**
The first album release on Island Records, and one of only two recorded and produced entirely in Jamaica.

LORD CREATOR INDEPENDANT *(sic)* JAMAICA CALYPSO/ REMEMBER (ISLAND WI 001, 7", 1962) **£20**
The first UK Island single release, first pressing.

JACKIE EDWARDS *SACRED SONGS* (ST MARY'S/ ISLAND IEP 701, 7" EP, 1962) **£40**
The first UK Island EP release, first pressing.

ROBERT MARLEY JUDGE NOT/DO YOU STILL LOVE ME (ISLAND WI-088, 7", 1963) **£300**
Bob Marley makes his debut for Island, a decade before 'really' making his debut for Island. One of over a dozen singles released in the UK on the Island imprint in the 60s.

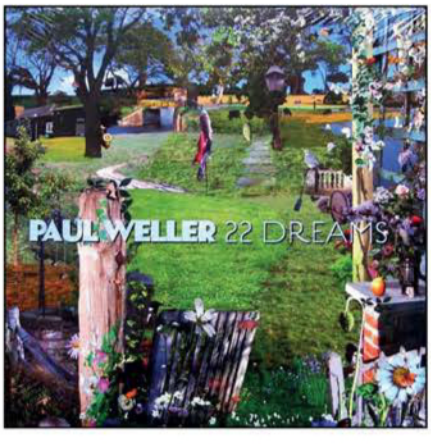
OWEN GRAY HELP ME/ INCENSE (ISLAND WIP-6000, 7", 1967) **£45**
The first 'pink' Island single, with the WIP prefix: P for 'pop' or 'progressive'.

WYNDER K. FROGG *SUNSHINE SUPER FROG* (ISLAND ILP 944, LP, 1967) **£100**
Note the double 'G' on Mick Weaver's *nom de groove*. Stereo pressings even harder to come by.

NICK DRAKE *FIVE LEAVES LEFT* (ISLAND ILPS 9105, LP, 1969) **£800**
Pink 'eye' label pressing for Drake's iconic debut album.

U2 *THE JOSHUA TREE COLLECTION* (ISLAND 6-1 U2 6-5, 5 x 7", 1987) **£1000**
Fifty Copies only, U2's signature album across five singles.

PJ HARVEY *IS THIS DESIRE?* (ISLAND ILPS 8076, LP, 1998) **£200**
Although now repressed, the lack of popularity of vinyl in the late 90s mean original pressings of this album are still a lovely nest egg.



PAUL WELLER 22 DREAMS (ISLAND 1769350, 2LP, 2008) **£60**
Paul Weller ensured that there was always a vinyl version of all his releases, which is why his 2008 album regularly sells for sizeable sums.

extremely attractive girl. He was running late. I thought, my god, this guy looks really great. He was a singer of this band, The Alan Bown! As well as a great look, he had a great voice. He was a superstar in a way; really talented. He was a musicologist. He turned me onto African music: he's the person who turned me on to King Sunny Ade. I got very deep into African music: Nigerian music initially, and then into different parts.

Robert said he wanted to go to New Orleans. And I love New Orleans. The roots of my interest in music are from the music of New Orleans. I'd done some recording there. That's where he wanted to go, so I said, go ahead and do it. And he worked with great musicians [*The Meters in New Orleans; Cornell Dupree, Pretty Purdie, Gordon Edwards and Richard Tee in New York; Lowell George*]. It was an incredible album; and then, they had that cover where he was running through the subway when you're driving to the airport.

He moved to Nassau, and I spent a lot of time with him there. I don't know why he didn't become bigger than he did. Maybe it just wasn't the right record that time.

RARE VERSION: First UK Pressing, light pink rim palm tree label, **£20**

JOHN MARTYN *ONE WORLD*
(ISLAND ILPS 9492, 1977)

One of the most important albums in Island's history, where all the styles espoused by Blackwell meet in a late-night blur of fuzzy-focused freedom. The ambient recording and ever-expanding cast of characters travelling through Blackwell's farmhouse provided the template for his Compass Point operation in the Bahamas. Martyn said to this writer in 2004, "Island Records was family at this point. Everyone took it for granted that they'd love to work together, because we're all of a good quality. Some of us didn't rub together too cool. I remember falling out with a couple but in general, the faces were sweet. And the music was good. And the quality was chosen by Chris. He signed everybody for *One World* from the keyboard player to the water-bearer."

Chris Blackwell: I remember it clearly. There was Winwood. There was Scratch [Lee Perry]. It's a record that I produced from the beginning to the end. And most of it was done late at night. One of the things which I love about the finished record is that you can hear the train go by at night. You could hear that train in the distance and things like that. Phill Brown came in to engineer. John likened the recording of the album to being a circus. Someone would come by with something and we'd pull things together. My office/studio was constantly people coming and going. It wasn't like a record label, or a regular studio, because regular studios are booked for periods of time. In our case, we had people coming and going in the middle of the night. It was an exciting time, no question. None of it was work, it was just joy.

RARE VERSION: First UK Pressing, day/night blue labels, inner bag, Couldn't Love You More starts album **£25**

THE B-52's *THE B-52's* (ISLAND ILPS 9492, 1979)

If Chris Blackwell was slow to embrace art-rock in the early 70s, by the end of the decade, fuelled by the frantic movement of the New York scene, he placed himself in the thick of it by producing the first album by The B-52's, creating with producer/engineer Rhett Davies a sound as wonderfully trebly as those records he heard from transistors in the early 60s. "Talking to him, I got that feeling that he was, with The B-52's, going back to when he was making the Millie stuff," Paul Morley says. "He was stripping it right back, and that unnerved them. But his instincts were right."

Chris Blackwell: I never really got a great feel for punk. The only record I ever did was the one with The Slits [*Cut*, 1979]. I didn't pursue it because it wasn't something that really registered with me. I was introduced to The B-52's by Gary Kurfirst, who was Talking Heads' manager. I'd known Gary for a long time, and I'd gotten him involved in managing Peter Tosh. I went to a club in Downtown New York, and William Burroughs was standing next to me, watching them. I thought, what an odd character to have in that club. They were unique.

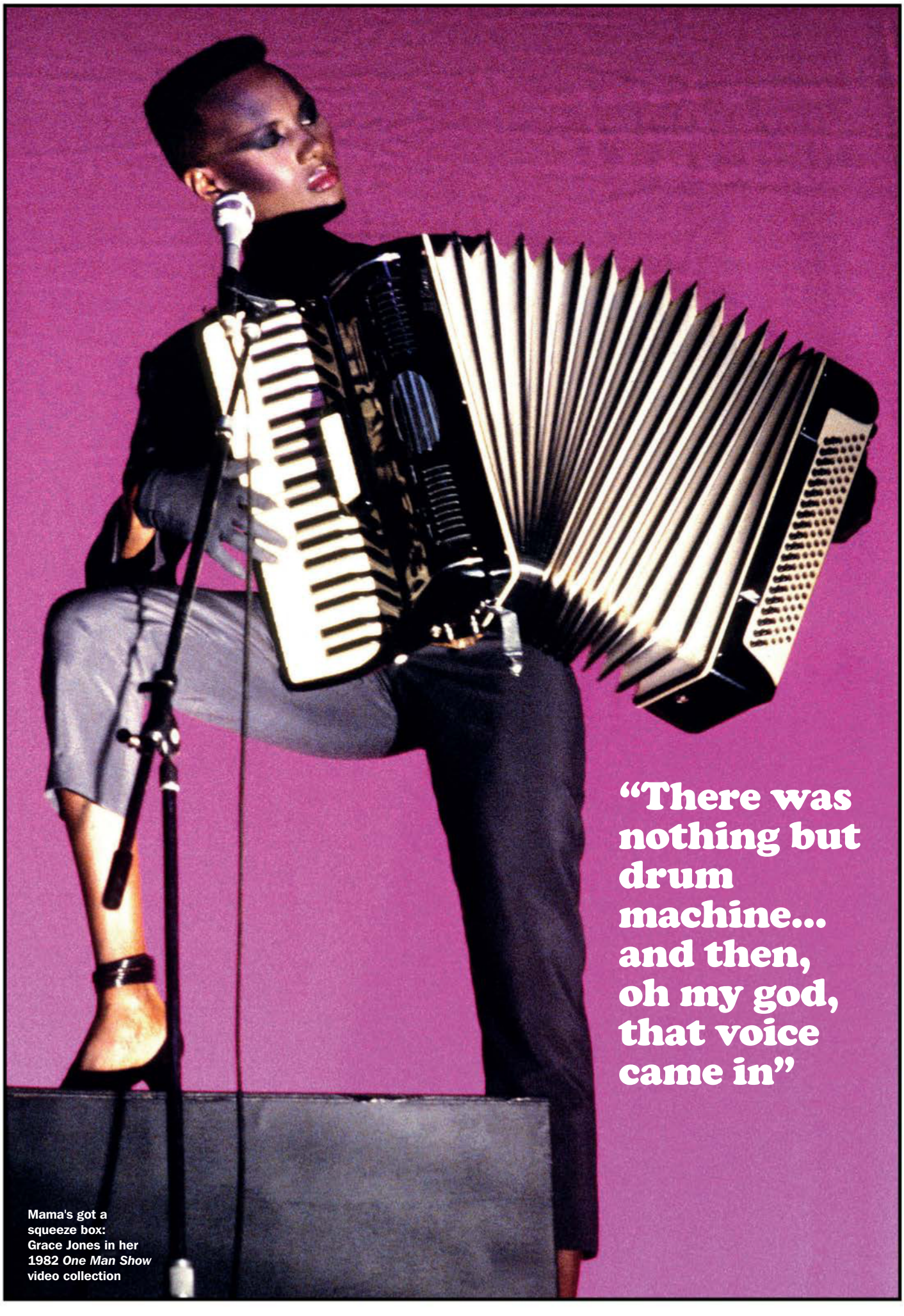
At that time, I got a studio in Nassau. When anybody came to the Bahamas, they had to pay a lot of money to the government because they were using instruments that weren't made in the Bahamas. When AC/DC came in they had to pay around $60-70,000 for all their equipment coming in. When The B-52's came in it was less than $500, because it was all toy equipment – they made their whole album on that. I absolutely love them.

RARE VERSION: First UK Pressing, inner bag, bonus single Rock Lobster/52 Girls **£30**

GRACE JONES *WARM LEATHERETTE*
(ISLAND ILPS 9592, 1980)

Although selling only a fraction of his output, Grace Jones is as central to Island's story as Bob Marley. Blackwell signed her for the UK and beyond from her very first albums, but for her fourth he brought her to Compass Point, assembled The All-Stars, and worked with production wunderkind Alex Sadkin. Getting the diva to tackle post-punk covers was his second great masterstroke.

Chris Blackwell: I look on Grace's albums with such tremendous affection. The Grace story started for me when Nik Cohn told me there was a Jamaican woman in New York who was actually a model, who had a great voice. A couple of days after that, I opened a magazine, and there was this incredible picture of her taken by her then-boyfriend Jean-Paul Goude, with her standing on one leg. I had to check her out, she looked amazing. I contacted her, but she didn't come to see me, she sent some people with whom she'd been making a record. These people [*Sy and Eileen Berlin at Beam Junction*] weren't in the record business, they were in the clothing business. Grace had managed to talk them into financing her record, which was going to cost very little money. Unfortunately, it didn't cost very little money: they found that they'd spent about $75,000 on Grace's record. They were in a state, because they knew nothing about music, and it had gotten out of hand. Sy and Eileen came to see me, and they were



"There was nothing but drum machine... and then, oh my god, that voice came in"

Mama's got a squeeze box: Grace Jones in her 1982 *One Man Show* video collection

desperately hoping that I would take it off their hands. They put her record on. It very mellow disco: a drum machine, a *lot* of drum machine; in fact, nothing else for the first two to three minutes of the record. And then, eventually, that voice came in, and *oh my god*, it was fantastic. And that was it. I rescued them; I've never seen a couple of people so happy when I agreed to sign Grace, and get back all the money they put in, and then a little more.

So, Tom Moulton, who produced *Portfolio*, Grace's first album, produced her second one [*Fame*], and it didn't do so well. The third one [*Muse*] did even less well. Tom was a good producer and DJ, but I don't think he viewed Grace seriously, you know? He didn't let her go into the studio with the band. She would put her voice on after that. After *Fame* didn't do so well, by then, I'd got to know Grace and got to really believe in her. I wanted to take a shot myself, because I had an idea. She's a Jamaican girl and I wanted to put her with Jamaican music. So, I got Sly [Dunbar], Robbie [Shakespeare], Sticky [Thompson], Mikey [Chung] and all the different Jamaican musicians and then they got Wally Badarou from Paris, and Barry Reynolds, the guitarist from England who'd played on Marianne Faithfull's *Broken English*.

I brought them all to Nassau. They didn't really get on too well for the first couple of days: Sly and Robbie were powerful characters, and they didn't really connect with Wally who was very effete and very intellectual, a brilliant musician. I was really wondering if it was going to work out. I'd seen this picture that Jean-Paul Goude, Grace's husband/boyfriend/babyfather, had taken of her and I had it enlarged and put it on the studio wall. I told everybody that the record had to sound like that picture. That pulled everybody together. We made *Warm Leatherette,* which was great, and then *Nightclubbing,* which was equally great, and the third [*Living My Life*] was good, too. That was a high point for me, I must say, working with them all was fantastic. [Co-producer and Compass Point All-Stars co-founder] Alex Sadkin was absolutely brilliant – it was such a tragedy that he was killed in a car crash. He was wonderful on Bob's *Survival* album, too. Such a sad loss.

RARE VERSION: First UK Pressing, blue Island labels **£20**

FUNKY NASSAU

The point of Compass Point

The hamlet of Compass Point is situated on the northwestern coast of the isle of New Providence in the Bahamas; the island is often named in shorthand after its capital city, Nassau, which lies around 10 miles east of the village. Situated next to the St. Peter's Native Baptist Church (est. 1856) and opposite a shack selling the local delicacy, conch fritters, is Compass Point Studios, founded by Chris Blackwell, which opened as a recording facility in 1977. The sea here, at its best, is glass smooth, and from the studio, the Atlantic has a boundless horizon, exactly the sort of seascape that would have provided a key argument for all of those who once protested the world was flat.

Inspired by what he had witnessed at Woolwich Hall Farm in Theale during the recording of John Martyn's *One World*, Blackwell took the 70s idea of the residential studio pioneered by the Château d'Hérouville in France, Rockfield in Wales, Ascot Sound and the Manor in England one step further.

"The fact that he did *One World* in his home led to the idea of Compass Point; creating strange circumstances where something transcendent could happen, but then, on the outside, it looked very casual," Paul Morley says. "It was like what they said about De Niro's acting. When he's on set, it doesn't look like anything. Then you see it on the screen, it's, *Oh, my god*. It was like that with Chris in the studio. The fact that he was a producer as well [was important], which I think got a little bit lost: the fact that he could go from Bob Marley to The B-52s to Grace. His way of making a record is so brilliantly presented."

This is borne out further by Compass Point All-Stars guitarist Barry Reynolds: "It seemed all very loose, but in reality, there was a lot of work being done. It felt easy when we were doing it; it was the perfect situation to be recording in. The thing about recording in Nassau was that was all you could do unless you were a gambler. The island's incredibly dull; it's a flat Caribbean Island. It's not like Jamaica, and so it was the ideal place to work. It was like, 'What can we do this evening?' 'Actually, nothing, let's go to the studio.' So that's what we did!"

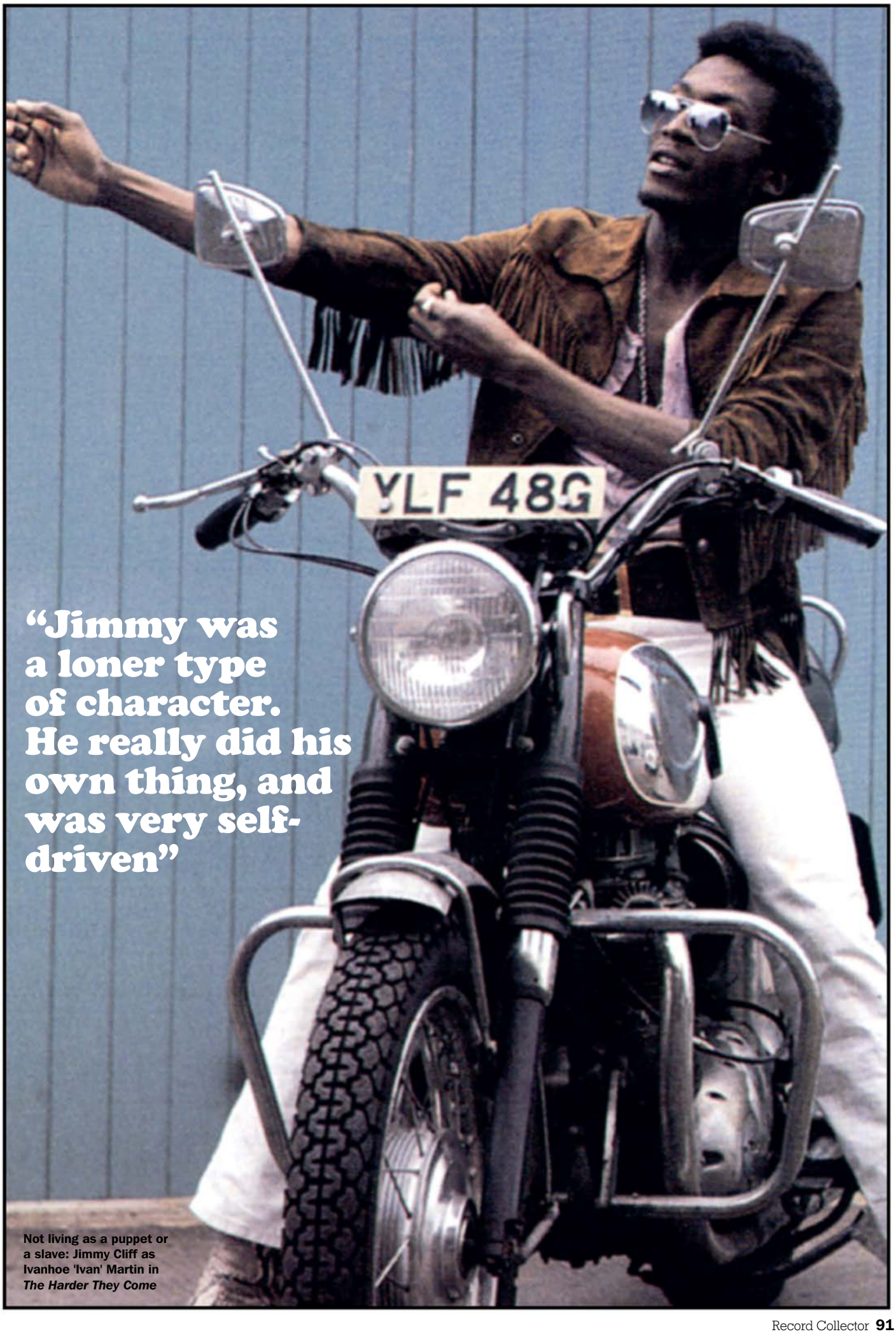
And what was done in a short period of time is astonishing: AC/DC, Iron Maiden, The Rolling Stones, Robert Palmer, Bryan Ferry, Ian Dury, Gwen Guthrie… they all cut albums there, not to mention the big hitters recorded by the studio's very own in-house band, The Compass Point All-Stars.

The Compass Point All-Stars remain one of Blackwell's greatest contributions to popular music: speaking with Barry Reynolds a few years ago, he told *RC*: "Chris asked me if I wanted to do an album with Grace Jones. I thought he was saying Gloria Jones, who'd been Marc Bolan's girlfriend. I said, 'Sure.' The day after I had to call up and ask what the conversation was about. They told me it was Grace; I'd never heard any stuff and they sent me these two disco albums. I really didn't like them at all. I wasn't sure where I'd really fit. Chris was adamant to get these players together – Sly and Robbie, Mikey, Sticky and Wally from Paris. Wally had just done Pop Muzik with M, and I'd just done *Broken English*; he just thought this mixture would work."

And work it did.

It was during Talking Heads' sessions for 1980's *Remain In Light* at Compass Point that Blackwell became enamoured with the group's rhythm section, Chris Frantz and Tina Weymouth: "Chris responded well to something that had been happening in New York at the time," Morley adds. "He's very good at having his antenna up. What he notices is happening in the middle of everyone getting excited about punk and new wave. He notices some interesting rhythms going on and that excites him in a way that a lot of white music doesn't. That's what he homes in on with the Tom Tom Club: the rhythm section, who no one wants to sign up. The rhythm section touched the heart of the groove. And he turned out to be right."

Points of interest: erstwhile residents of Compass Point studios (l-r): Black Uhuru; Mick Jagger; Tom Tom Club



"Jimmy was a loner type of character. He really did his own thing, and was very self-driven"

Not living as a puppet or a slave: Jimmy Cliff as Ivanhoe 'Ivan' Martin in *The Harder They Come*

U2 *THE JOSHUA TREE*
(ISLAND U26, 1987)
U2's performance at *Live Aid* revealed to the wider world what Blackwell and his team had known for years: that the group had fierce ambition, great tunes, and in Bono, one of those amazing stadium-ready frontmen who only appear once in a blue moon. Released in March 1987, *The Joshua Tree* effectively made U2 the biggest rock band on the planet.
Chris Blackwell: By this stage, I wanted them to be produced by Jimmy Iovine, and they wanted to be produced by Brian Eno. I flew to Dublin, and we had lunch with the band and the management. We had a good chat, and they told me that they'd love to do something with Jimmy sometime in the future, but right then, they really wanted to work with Brian. That was fine with me; I just wanted to introduce Jimmy to the mix because I thought he would be good for them. Because they were totally happy with Brian, there were no arguments.

They were incredible at *Live Aid*, and *The Joshua Tree* was an amazing record. And they did it all themselves. I just stayed out of their way. We never had any arguments, disputes, or anything. I believed in them. And I believed in their manager, Paul McGuinness. He was a serious guy. Rock'n'roll is full of managers who are sort of hanging out, but not really the right person for the job. He was. He did a great job.

RARE VERSION: 2019 2LP red vinyl exclusive edition available only to VIP ticket holders at first 10 dates of Australasian tour, sticker with cat no: 0811928, **£200**

Part of the Universal conglomerate, Island Records is still, in 2022, a thriving concern. Chris Blackwell sold the label to Polygram in 1989, then moved on, but the spirit and ethos of Blackwell's vision are there in the signings ever since, most notably in the singularly

stellar and sad Amy Winehouse, but also in The Orb, PJ Harvey, Robyn, Tricky, Talvin Singh and Lewis Taylor to name but a few.

Blackwell continues to loom large over the label, in much the same way that Berry Gordy did Motown.

Now 85, Blackwell is still full of spirit, despite seeing many of his friends and collaborators pass. "There's a constant melancholy as they fall," Paul Morley concludes. "Chris is wandering into his own zone where that is in the eyeline. It's fascinating that this incredibly intense, magnificent 60 years of popular culture is, itself, coming to an end. And Chris has wandered through it from beginning to end."

"I've had an incredible life, working in something I love – music– and with musicians," Blackwell says, finally – and you can hear the smile in his voice as we say goodbye down the line from Jamaica. "I've been very lucky in my life. A very lucky guy." RC

The Islander *is published by Nine Eight Books.*

ALPHABET TROUPE

From Antilles and Axiom to ZE and ZTT
Inspired by the myriad labels that had spung up in Jamaica, Blackwell played a key role in licensing or distributing some of the most exciting imprints in the 20th century. As he writes in *The Islander*, "The jazzer in Jamaican me needed some bass, the R&B lover wanted some swagger, and … I was enthralled by the cross-pollinated rhythms of the New York bands signing to ZE and excited by the rhythms of Compass Point."

Blackwell's eclecticism drove the myriad sub-labels owned, licenced or distributed by Island. By distributing Chrysalis and releasing the first eight years of EG management's label to Island meant that Jethro Tull, King Crimson and Roxy Music all issued their initial releases on Island. Witchseason Productions appeared through Island, and Blackwell struck up a lasting relationship with its founder, Joe Boyd.

"He's an amazing guy, with great tastes – one of the most special people I've ever worked with," Blackwell says. "His interests were more on the folk music side. I loved it – it wasn't something I could have produced, but the music was different." Boyd brought Nick Drake and Fairport Convention to the label.

Island distributed Virgin Records in the early days, which meant that Mike Oldfield's *Tubular Bells* was available solely through Island during its first wave of success. Antilles Records, founded by Jeff Walker in 1975, brought artists such as Ben Sidran and Anthony Braxton to British ears, while it introduced The Slits and Nick Drake to US audiences.

If that wasn't enough, for two years from BUY 10 (The Damned – Neat, Neat, Neat) onwards, Island distributed Stiff Records too.

Bringing Michel Esteban and Michael Zilka's ZE Records into Island was another masterstroke. Impressed by their quirky entrepreneurism, Blackwell adored the unpredictably of the label. "ZE was the definitive Island splinter group really," he writes in *The Islander*. "An untamed, lovable, sometimes creepy stepchild... They operated in the creatively flexible Island spirit, putting contrasting music and personalities together." ZE introduced Kid Creole and the Coconuts, James Chance, Material, Cristina and Was (Not Was) to the world, as well as one of the most streamed records in Island's catalogue, Christmas Wrapping by The Waitresses.

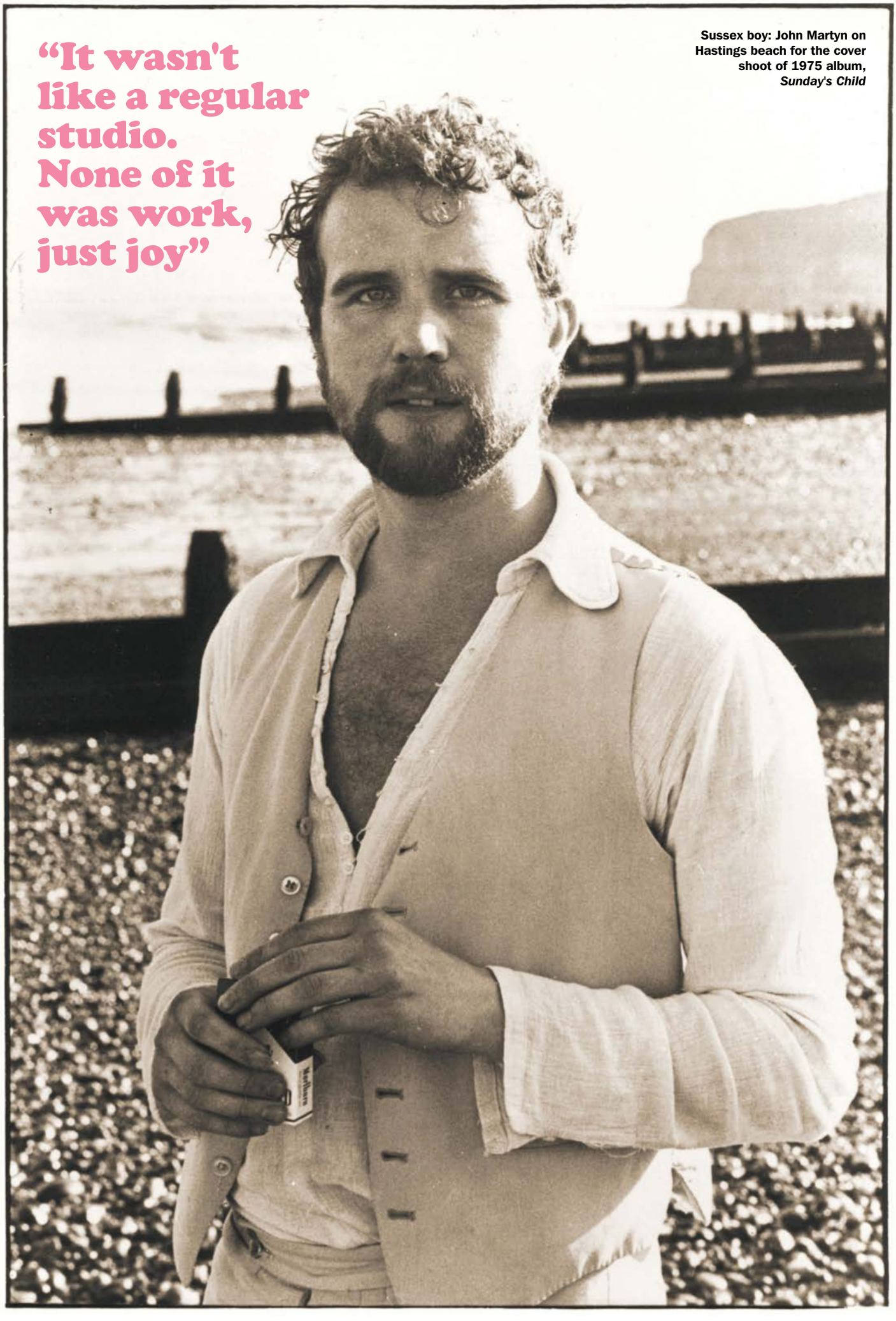
ZTT, in many respects, was the British version of ZE, run by Trevor Horn, his wife Jill Sinclair, and, of course, Paul Morley. The playful post-punk spirit of the imprint was inescapable at its peak in 1984, with Frankie Goes To Hollywood, Propaganda and Art Of Noise all making mischief. Morley now understands that what Blackwell had created with *One World* and Compass Point was very much in the air.

"This community of people was something we inherited very much at ZTT, the informality of the studio: people wandering in and out; half the time you don't know what they're doing there, but they add something," he says. "Sometimes you get to 3am and some piece of magic happens, and you've forgotten it until the next day and then you find it again. It was definitely Chris' wonderful way of treating the studio not as a musical instrument, but as a kind of a space where strange magic could happen."

One of the last labels started by Blackwell in his time at Island was Axiom. Founded by ZE alumnus Bill Laswell, it explored a mix of avant garde, jazz, hip-hop and beats.

"Even when he's selling Island and millions are being made, his first instinct is to encourage Bill Laswell's avant-garde label, which is so beautifully Chris," Morley muses. "He's not saying to the suits, I can give you Bob Marley and U2; he's almost saying, I don't know how to do *that* but if we do *this* something may emerge out of it. Meanwhile, the money men are wondering what on earth it is."

"It wasn't like a regular studio. None of it was work, just joy"



Sussex boy: John Martyn on Hastings beach for the cover shoot of 1975 album, *Sunday's Child*

From The Vaults

Reissues, remasters and compilations

Set Free

The fascinating early demos that sat on a shelf for half a century. By *Johnnie Johnstone*

Lou Reed

Words & Music, May 1965

★★★★★

Light In The Attic LITA 188 (CD, LP, Cassette, 8-Track)

It's odd to think that Robert Johnson's songs were less than 40 years old when *Mystery Train* was first published. In writing so eloquently of him, Greil Marcus immortalised those ghostly blues, concretising them in the here and now. To listen to these early Lou Reed songs – almost 60 years after they were recorded – is to sculpt similar perspectives in time. It seems entirely fitting, then, that Marcus was chosen to pen the accompanying sleeve notes, for the contents, which comprise the first volume of the *Lou Reed Archival Series,* are of enormous cultural significance – fascinating, extraordinary, at times revelatory.

Reed mailed this reel-to-reel tape in a sealed notarised envelope to his home address at Oakland Avenue in Freeport NY on 11 May 1965. It was the cheapest way to copyright his songs. Later that day he checked into the Pickwick studio in Queens, where he was staff writer, meeting with his friend John Cale to lay down some tracks including the hitherto earliest-known version of Heroin. The contents of the package, meanwhile, remained unopened for 50 years, lodging at Reed's Sister Ray offices in the West Village until the tape was acquired by the New York Public Library, where it has already been available to visitors now for a little while.

Less than a year earlier, he had written The Ostrich, a goofy dance-craze novelty song that was released under the handle of The Primitives, his first group with Cale, but writing to his mentor Delmore Schwartz, Reed alluded to his present dilemma: should he become an active participant in society or remain on the outside looking in, observing its slow decay? In the end he did both. He first looked to Dylan, whose success would become the catalyst for his own sonic transformation. In essence, the 11 May recordings are folk songs, several performed in a Dylanesque style (there is even a 1963 home recording of Don't Think Twice It's Alright contained on the six-track 45 which accompanies the album). Some of the songs here would later evolve into something new entirely, but as a whole they comprise Reed's first important artistic statement as a songwriter.

Some songs have remained near-mythical until now: the fabled Buttercup Song with its Louvin Brothers harmonies (traded with Cale) and deadpan savvy phrasing; Too Late, an odd slice of hillbilly doo-wop; and Men of Good Fortune – a different composition to the *Berlin* track – which is like a lost Child Ballad. An alternate take of Walk Alone – a playful call-and-response with Cale, concerning sex, love and death – appeared on the 40th-anniversary edition of *The Velvet Underground & Nico*, while Buzz Buzz Buzz is not a rendition of the Hollywood Flames' tune from 1957 (later covered by Jonathan Richman), but a simple Chuck Berry riff, with Reed lamenting his failure to get a girl on the phone – a precursor, perhaps, to Here She Comes Now from *White-Light/White-Heat*.

Unquestionably more startling are the radically different takes of the familiar songs. There's a version of Pale Blue Eyes dating from 1965, with four of the song's five verses completely unrecognisable ("Remember when I first met you/You were clean and pure/I made you into what you weren't/What was I good for?/What was I good for?/Linger on, your pale blue eyes/Linger on, your pale blue eyes"). It's a beautiful surprise, not least because Reed and Cale sing it together, but for now it remains a work in progress. Cale himself sings lead on Wrap Your Troubles In Dreams (later made famous on Nico's *Chelsea Girl*), a performance so intimate one feels transported to the centre of the room (most likely Cale's apartment on Ludlow Street) with the faint noise of cars passing by anonymously outside, while Cale knocks out a steady percussive beat on what sounds like a metal bed frame. That performance is possibly closest in spirit to the Velvets of '66.

If the desire to shock an unsuspecting public with a noxious concoction of street life and white noise was still brewing, Reed's lyrical frankness is already present – set to more traditional folk arrangements, the 'drug songs' now sound even more eerily ahead of their time. Reed claimed during a poetry reading in 1971 that Heroin was his riposte to I Want To Hold Your Hand, and this early version contains some of the frenzied energy of the first album take, despite the absence of rhythm section and screeching viola. Instead, Reed's intricate fingerpicking cedes to an almighty thrashing away in the second half. Meanwhile, I'm Waiting For The Man – of which there are two slightly different versions here – is straight folk with Reed on guitar and harmonica, and Cale interjecting with the "Oh pardon me, sir…" persona.

It seems a decisive moment – Reed looking outwards, beyond the artistic constraints of the Pickwick production line, seeking something more honest, profound and affecting. As well as offering an invaluable perspective on the evolution of songs later recorded by The Velvet Underground, that line on I'm Waiting For The Man ("I know just where I'm going…") which Reed later abrogated (much to Cale's disgust) is indicative of its author's new-found sense of direction and purpose. Reed had yet to find his authentic voice, but even by May 1965, one can hear him evolving into the most fearless songwriter of his generation.

Q&A

***Words & Music, May 1965* co-producer and Reed archivist Don Fleming and Grammy-nominated engineer John Baldwin, who remastered the audio, on piecing together Lou's lost treasure.**

Are you able to contextualise the discovery a little?

DF: We found the tape sitting on a shelf just next to the safe in his office. It had a lot of appeal as a sealed object, but we waited until the NY Library acquired it before opening it. The recording had been taped over another person's music, probably on a Wollensak, an old mono spool tape machine. Lou was under contract with Pickwick but he would have had an incentive to claim sole songwriting credits for his songs. It was the last thing we found after listening to so much music in the archive, which includes all kinds of interesting demos, outtakes and live performances in the collection. There is a tape of Lou and John Cale in John's apartment. John's playing the piano and then suddenly there's a woman's voice – "naugh-ty" – and you suddenly realise it's Nico! There's a recording of Lou and Moe [*Tucker*] getting in a cab; there's all kinds of random soundscapes.

> "It blew our minds when we first heard it"

Why did the tape sit on a shelf for over 50 years?

JB: It's staggering. We don't know why – we can only speculate. I don't necessarily think he valued them as recordings, but he must have valued the contents to have held onto it for so long.

DF: We've asked John [*Cale*] but nothing is forthcoming. I've played him some of the tracks with him singing – he just started singing along when I played them to him! He's excited by them but hasn't been too forthcoming with detailing the circumstances of the recording.

What did the process involve and what challenges did you face preparing the audio for listeners?

JB: There were some minor challenges getting it onto vinyl or digital. It's very tricky with something like this. Of course, there are noise reduction techniques I could have used to make it sound less like a demo, but I really wanted it to sound like it did on the

Lou Reed: with his bandmates in early group The Primitives

original tape – a very intimate, private performance of the songs. With mastering it's often about doing as little as possible to a recording. I felt considerable responsibility on this project, treating it as a librarian or historian might, knowing this wasn't really a record, but a private demo. These were very delicate recordings. There was nothing to hide behind – no crash cymbals, no bass guitar, just a mono signal. You'll hear a lot more noise on the 33rpm version, but the 45rpm version really cut through all of that – there's definitely a noticeable sonic difference on the two versions.

DF: One of the challenges with the format was with the 8-track cartridge. I love 8-track but you have to find a way to fade tracks in and out and it's not always easy to do that.

What strikes you as being most significant about the recordings on *Words & Music*?

DF: It just blew our minds when we first heard it coming out of the speaker. We knew the Dylan connection was there, that Lou was playing Baby Let Me Follow You Down at college, but there was no documentation of that. So, to finally hear him and John Cale singing that way was way beyond what we expected. Also, his guitar playing is great – the way he plays on later albums comes from the self-taught fingerpicking style you hear on these songs. Hal Willner worked as co-producer on the record until his death in 2020. When Jason [*Stern, Lou's assistant*] and I got ready to play him the version of Michael Row Your Boat Ashore, Hal thought, "No! You can't let anyone ever hear *that*. Lou would *hate* that!" But he was stunned. Within a few minutes he was crying and saying, "It's so beautiful everyone has to hear it."

JB: He sings a lot differently from how he sings these songs on records – the pace, the arrangements are all very different. The commonalities are striking, too, but it's clear that Lou truly valued some of these songs as compositions. He hadn't fully invented himself yet but he doesn't sound unsure of himself.

As told to Johnnie Johnstone

JAZZ COLLECTOR

By Charles Waring

In the jazz world, 1959 was undeniably a special year, producing timeless and highly influential masterpieces by Miles Davis (*Kind Of Blue*), Charles Mingus (*Mingus Ah Um*), Dave Brubeck (*Time Out*) and Ornette Coleman (*The Shape Of Jazz To Come*). But this illustrious quartet of LPs has tended to eclipse other excellent records released during that annus mirabilis, which included ***Plays The Cole Porter Songbook*** (★★★★ **20th Century Masterwork**) by **OSCAR PETERSON**, whom Duke Ellington dubbed the "Maharaja of the keyboard". The Canadian pianist, famed for his florid virtuoso style that drew inspiration from the pyrotechnics of the great Art Tatum, is accompanied by his long-serving confreres, bassist Ray Brown and drummer Ed Thigpen, on some tremendous instrumental reworkings of Porter's most famous tunes; they include a bluesy Love For Sale, a languid Ev'ry Time We Say Goodbye and a positively effervescent take on the evergreen Night And Day.

Also released in 1959 was ***7 Pieces*** (★★★★ **American Jazz Classics**), a cache of mellow chamber jazz originally issued on Verve by **JIMMY GIUFFRE**, a Texas-born saxophonist and clarinet player whose music adhered to the cool school aesthetic of the US west coast but whose penchant for spontaneous collective interplay foreshadowed the free jazz movement. On this album, Giuffre leads a trio consisting of the excellent Jim Hall on guitar – who is endlessly creative throughout – and bassist Red Mitchell. The reissue is bolstered with four live tracks recorded in Italy later the same year.

A year later, in 1960, a 27-year-old trumpeter-turned-arranger and bandleader called **QUINCY JONES** took an 18-piece bebop-oriented ensemble comprising some big names from the American jazz scene (including Clark Terry and Phil Woods) on a tour of Europe. The group proved a sensation and you can hear what all the fuss was about on ***Complete 1960 European Concerts*** (★★★★ **Essential Jazz Classics**), a quality 4CD box set jam-packed with stunningly inventive arrangements, fantastic solos and ultra-tight ensemble passages.

A much more obscure reissue is ***Denga*** (★★★★ **Jazz Room**), a long-forgotten Latin jazz album originally released on the Apollo Sound label in 1971 by the UK's **ROBIN JONES QUINTET**. Jones, a drummer and percussionist whose credits ranged from Gerry Mulligan to Val Doonican, leads a sextet that features the excellent flautist and saxophonist Olaf Vas on a baker's dozen of sizzling Latin dance tracks. *Denga* is well-worth tracking down for the flute-led track Goodbye Batucada, which has the distinction of being the first ever jazz samba recorded in the UK.

Moving on to new albums, the Bali-born piano prodigy **JOEY ALEXANDER**, whose gigs have ranged from The Whitehouse to Carnegie Hall, is only 18 but already a veteran of the recording studio. Just released is his sixth album ***Origin*** (★★★ **Mack Avenue**), consisting totally of self-penned material that reflects his maturation as a composer. Aided by a stellar cast of supporting musicians – including bassist Larry Grenadier and saxophonist Chris Potter – Alexander also ditches his favoured acoustic piano for a Fender Rhodes on the breezy track, Summer Rising, featuring nimble fretwork from guitarist Gilad Hekselman.

Those who like their jazz direct from the mains socket and spiced with rock and funk will dig the eponymous album by Denmark's **QUADRILLION** (★★★★ **Giant Sheep Music**). A quartet led by the dazzling chromatic harmonica playing of their leader, Mathias Heise, who doubles on keyboards, the band create a sound that's indebted to the 70s fusion behemoths Weather Report and Return To Forever but which also sounds fresh and contemporary.

Looking further back in time for inspiration are Toronto's **TCQ** (aka **THE COOKERS QUINTET**), a group of Canadian hard boppers whose latest release is ***The Path*** (★★★ **Do Right Music**) featuring the veteran pianist Bernie Senensky, who's played with jazz greats Art Blakey and Chet Baker. Built around the nucleus of saxophonist Ryan Oliver, trumpeter Tim Hamel and bassist Alex Coleman, the band's energetic sound with its smoking horn lines, dynamic solos and hard-swinging grooves, pays homage to the predominant jazz sound of the late 50s and early 60s.

More forward-looking is the stirring and deeply evocative ***Black Music*** (★★★★ **Mushroom Hour/New Soil**) by **GROUP THEORY**, a collective fronted by the South African drummer Tumi Mogorosi, whose album, which features a nine-member choir, reverberates with echoes of the Civil Rights-era jazz choral work of Max Roach and Andrew Hill.

Also from South Africa, the well-regarded pianist/composer **NDUDUZO MAKHATHINI**, also uses vocalists to good effect on his tenth long-player and second for Blue Note, ***In The Spirit Of Ntu*** (★★★★ **Blue Note Africa**), which is a musical commentary to the current social unrest in his home country. A mesmeric amalgam of piano, horns, passionate vocals and locomotive percussion, Makhathini creates soundscapes that seamlessly fuse an African musical sensibility with jazz.

The Israeli-born, New York-based tenor saxophonist **ODED TZUR** returns with his second LP for producer Manfred Eicher's Munich-based label with ***Isabela*** ★★★★ **ECM**), where his yearning melodies are brought to life by the simpatico accompaniment of pianist Nitai Hershkovits, bassist Petros Klampanis and drummer Johnathan Blake. A bewitchingly beautiful album.

Tzur's storytelling compositions are infused with a deeply lyrical quality, something which the saxophonist has in common with Norway's excellent **ESPEN ERIKSEN TRIO**, whose latest album, ***In The Mountains*** (★★★ **Rune Grammofon**), was recorded live in Oslo and Pozna between 2018 and 2021. Distinguished by Eriksen's luminous crystalline piano melodies, the group are augmented by the British saxophonist, Andy Sheppard, on three tracks.

Cut from a different cloth is ***Sound System*** (★★★★ **37d03d Records**) by **REVELATORS**, a collaboration between two American musicians: Hiss Golden Messengers' guitarist MC Taylor and Spacebomb bassist Cameron Ralston, who have created an immersive work that is a collision of *Bitches Brew* style avant-funk with saxophone-led cosmic jazz and Eno-like ambient minimalism.

Another must-hear envelope-pushing album is ***In The Swarm*** (★★★★ **Astral Spirits**) by **SEABROOK TRIO**, led by the noted American avant-garde guitarist and banjoist Brandon Seabrook, who is joined by loft jazz veteran Cooper-Moore (credited as playing a "diddley bow," a custom-designed bass-like instrument) and drummer Gerald Cleaver. Together they make a weird kind of jazz-rock that both challenges and fascinates but which is ultimately uplifting.

Argent

Hold Your Head Up – Very Best Of

★★★

Demon DEMREC 1006 (CD, LP)

Hammond-fuelled rock with deceptive depth

Whereas Rod Argent's schoolboy outfit the Zombies have increased their critical cachet over the years, his subsequent self-named outfit has been dismissed as two-song wonders. This compilation's title track and God Gave Rock And Roll To You are present and correct, but there's more here to savour from the lank-haired 70s progsters. Poppy early songs like Schoolgirl and Like Honey could indeed have been Zombies productions, but the real growers are Russ Ballard's It's Only Money – such a strong lyric they composed two settings for it – and minor hit Tragedy. The guitarist's departure effectively ended the band as a force, and the final two albums (one represented here) proved a disappointing denouement. The clear vinyl LP has the obvious stuff, but the CD version tells a fuller and more interesting story. *Michael Heatley*

The Cribs

The Cribs

★★★

COOP 810 Sonic Blew (2CD, LP, Cassette)

The New Fellas

★★★★

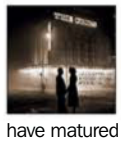
COOP 811 Sonic Blew (2CD, LP, Cassette)

Men's Needs, Women's Needs, Whatever

★★★★

COOP 812 Sonic Blew (2CD, LP, Cassette)

Indie statesmen's scrappy beginnings age well



In the 18 years since their self-titled debut, Wakefield's Jarman brothers have matured into alt-rock staples, working with Johnny Marr, Lee Ranaldo and Steve Albini. It's bracing to revisit their first three albums and be reminded of just how chaotic The Cribs were to begin with. *The Cribs* sounds like it's about to self-destruct at any moment but, a year later, the Edwyn Collins-produced *The New Fellas* starts building solid choruses and a tuneful cohesion without losing their punky excitement. 2007's *Men's Needs…*, helmed by Franz Ferdinand singer Alex Kapranos, is the peak of the trio's scabrous start as Ryan Jarman's lyrics become more empathetic and his brothers' rhythm section settles into a supple accompaniment to Ryan's furious guitars. Alongside the original albums' vinyl/cassette editions, the CDs add copious B-sides and demos. *John Earls*

Miles Davis Quintet

Relaxin' With The Miles Davis Quintet

★★★★★

Craft CR 0027 (LP)

Late 50s masterpiece

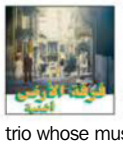
The third release in Craft's limited edition *Small Batch* series (following Coltrane's *Lush Life* and Yusef Lateef's *Eastern Sounds*, both of which are now going for insane prices on the second-hand market), *Relaxin'* was originally released on Prestige in 1958 but was recorded two years earlier in a marathon four-album contract-settling session that allowed the trumpeter to move to Columbia Records. Though overshadowed by the iconic *Kind Of Blue*, *Relaxin'* is undoubtedly one of Miles' most satisfying albums; his fragile muted trumpet lines, juxtaposed by Coltrane's virile sax effusions, glisten like spun gold while Red Garland's twinkling piano, Paul Chambers' deft bass

and Philly Joe Jones' hard-swinging drums create a sublime backdrop. Sonically, this is probably the best-ever version; a product of one-step analogue mastering, it's a feast for the ears. Get it now before it's gone. *Charles Waring*

Del Amitri
Fatal Mistakes – Outtakes And B-Sides
★★★
Cooking Vinyl COOKCD 814 (CD, LP)
Second helping of long-simmering Celtic angst

Del Amitri's 2021 record *Fatal Mistakes* was a powerful comeback from the Glaswegian quintet, and with 19 years between albums it's no surprise there were 10 decent tunes that didn't make it. The Dels' A&M heyday in the 90s saw some classic songs escape onto multiple formats, the compilation *Lousy With Love* gathering many. This pre-emptive compilation kicks off with two genuine *Fatal* outtakes, Lips Of London and Gone In A Second, the balance being recorded remotely during lockdown. It doesn't equal its parent but, as the band themselves opine, "as long as someone somewhere claims one of these B-sides is better than anything on the album we'll be happy." Closing ballad At The End Of The Lightning has the makings of a classic, but others are growing as the best Dels material does. *Michael Heatley*

Ferkat Al Ard
Oghneya
★★★★
Habibi Funk HABIBI 019 (LP)
Lebanese trio's cult classic gets a subtle reworking

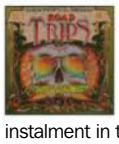


Led by vocalist Issam Hajali, Ferkat Al Ard were a Lebanese trio whose music melded Arabic and western styles. This 1978 release came with the added bonus of arrangements by the legendary composer Ziad Rahbani. Based on the Palestinian poems of Mahmoud Darwish, Samih Al Qasim and Tawfiq Ziad, Hajali's politically charged lyrics are delivered in mournful fashion and given an appropriately moody backing with Rahbani's Latin-influenced arrangements. This Arabic mournfulness-meets Brazilian saudade receives its apogee in Lahnon Lemra'ati Wa Beladi, a beautifully rich intertwining of Lebanese melodies with soulful keyboards, bossa rhythms and lush orchestral arrangements. Slightly different to the original version (two songs were dropped and the jazz fusion-influenced Juma'a 6 Hziran added at the behest of Hajali), this edition is no less essential. *Paul Bowler*

Ella Fitzgerald
Ella At The Hollywood Bowl: The Irving Berlin Songbook
★★★★
Verve/UME 4544730 (CD, LP)
The First Lady of Song proves why she was second to no one

In March 1958, Ella Fitzgerald cut one of her defining and most iconic albums – *Ella Fitzgerald Sings The Irving Berlin Songbook* – under the baton of arranger Paul Weston and then in August that year to coincide with the LP's release, performed selections from it with him conducting at the Hollywood Bowl in Los Angeles. Though the concert was recorded for posterity, the master tape disappeared and has only recently come to light, discovered in the possessions of producer Norman Granz. Fitzgerald is simply divine; her satiny voice radiating a beatific blessedness that shines on a blend of uptempo swingers and soft ballads. Highlights include a heavenly Cheek To Cheek and a positively uproarious Alexander's Ragtime Band, which crackles with big band razzle-dazzle. A vivid portrait of a jazz goddess at the apex of her powers. *Charles Waring*

Grateful Dead
Road Trips Vol 1, No 3 – Summer '71
★★★★
Real Gone RGM 1412 (2CD)
Hard to find set reissued

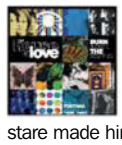


For their latest Dead reissue, Real Gone have turned their attention to an instalment in the Road Trips series first released in 2008 as a limited 3CD set. This version loses the highlights from the 6 August '71 Hollywood Palladium show that originally made up the third disc (perhaps compilers are mindful that the audience recording that freely circulates is hard to beat), but this is still an essential document of a short-lived but vital iteration of the band. The Summer '71 line-up was stripped-back (Garcia, Kreutzmann, Lesh and Weir with occasional contributions from Pigpen) and agile. The two shows highlighted here – Yale Bowl, New Haven, 31 July '71 and Auditorium Theatre, 23 August '71 – find the band at their adventurous best with a raw energy they'd sometimes lose with more bodies onstage. *Jamie Atkins*

Keef Hartley Band
Sinnin' For You: The Albums 1969 - 1973
★★★★
Esoteric ECLEC 72809 (7CD)
Confession time for British rockers

Replacing Beatles-bound Ringo in Rory Storm's band, Keef Hartley played in The Artwoods before joining John Mayall's Blues Breakers in 1967. Leaving Mayall (a re-enactment of his departure forms the basis of Sacked, the opening track on their 1969 debut album *Halfbreed*), he formed this jazz-rock outfit featuring Miller Anderson (guitar/vocals) and Gary Thain on bass, plus a powerhouse horn section. College and festival circuit stalwarts, they missed their chance at immortality at Woodstock when their manager demanded $2,000 upfront to be filmed – doh! *Battle Of North West Six*, *The Time Is Near*, *Overdog* and the live collection *Little Big Band* followed, before Anderson left and Hartley eventually went solo for *Lancashire Hustler* in 1973. This groups them all together, and what a trip it is. Great booklet, too, and the extras include singles and live material. *Tony Burke*

The House Of Love
Burn Down The World (The Fontana Years 1989-93)
★★★★
Cherry Red CRCDBOX 126 (8CD)
When the indie space-cadets hit their stride



For a brief moment, Guy Chadwick's high-rise cheekbones and piercing stare made him *the* indie pin-up of the late '80s. The first House Of Love album (on Creation, so not included here) was blissful, but it paled in comparison to their first for Fontana – like its predecessor, also self-titled – which went beyond the former's chiming proto-shoegaze to deliver soaring atmospheric rockers (Hannah, I Don't Know Why I Love You) and smouldering, understated jewels (The Beatles & The Stones, Se Dest). A bright future beckoned for the group until guitarist Terry Bickers jumped ship, meaning later albums – though decent – couldn't quite recapture the magic. There's plenty for completists to drool over on this mammoth set, an 8CD box containing all three Fontana albums alongside three discs of singles, B-Sides and rarities plus two previously unreleased live recordings, which capture the band on top form. *Johnnie Johnstone*

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SOUL COLLECTOR

By Lois Wilson

DORIS TROY, born Doris Higginsen in 1937, was an incredible singer who bridged gospel, soul, jazz and pop on records that made an indelible impact on the Brit Invasion. The Hollies and Small Faces both had hits with covers of her songs; The Beatles released an album by her on Apple and she provided back up on the Stones' You Can't Always Get What You Want and Pink Floyd's *Dark Side Of The Moon*. She started out at an early age in her father's Harlem church, then at 16 took a job as an usherette at the Apollo. Soon after, she began singing in both The Gospelaires alongside Dee Dee Warwick and Dionne Warwick and jazz vocal group The Halos. Taking her grandmother's surname, Payne she began writing songs, one How About That? providing Dee Clark with a US Top 40 hit in 1960. When her own singles, I Want To Be Loved (But Only By You) on Everest and Foolish Decision on Shirley, failed to chart, she sang back-up with The Drifters, Solomon Burke and Chuck Jackson. Her break came in 1963 with Just One Luck, which she co-penned with Gregory Carroll and released under the name Doris Troy – after Helen Of Troy. The perfect vehicle for her distinctive vocal, a mix of deep, churchy feeling and New York sophistication, it impressed Jerry Wexler, who signed her to Atlantic, and the song hit the US Top 10. Her debut album, ***Just One Look And Other Memorable Selections*** (★★★★ **Music On Vinyl**) didn't fare as well but, produced by Artie Ripp and with eight of the 12 tracks co-written by Troy, it definitely should have.

Philly-born, LA-based singer, songwriter and keyboardist **NICKY EGAN** makes classic soul as befits the Colemine label she is signed to. ***This Life*** (★★★★ **Colemine**) is produced by Dap-Kings guitarist Joe Crispiano and mostly recorded live to 8-track in Diamond Mine Studios. It features back-to-back bangers, from the punch-the-air positivity of Changes to the piano ballad Back To You.

Brunswick Funk (★★★★ **Demon**) is a 12-track vinyl only compilation bookended by 1973's Shake A Leg by Jackie Wilson, which is all blaring horns, chicken-scratch guitar and explosive vocals, and Erma Franklin's Light My Fire from 1968, which sees Aretha's sister sass and shimmy through The Doors number. Also included are dancefloor pulsators by Willie Henderson, Sugar Pie DeSanto and Gene Chandler.

Dubbed the godfather of modern black cinema, Chicago's **MELVIN VAN PEEBLES** was an actor, director, screenwriter, playwright, novelist, composer and pioneer of the blaxploitation soundtrack with 1971's *Sweet Sweetback's Baadasssss Song* on Stax. He had already set the blueprint for that record with his 1969 debut *Brer Soul* and second album ***Watermelon Man*** (★★★★ **Real Gone Music**), which was the soundtrack to his 1970 film of the same name, originally on the Beverly Hills label. Reissued for the first time, the score features Ry Cooder on slide guitar and encompasses soul, jazz, funk and proto rap. The standout tracks are Soul'd On You and Love, That's America, the latter a part-Gil Scott Heron, part-Andre Williams satire that was later adopted by the Occupy Wall Street movement.

Like the first volume, **KOOL & THE GANG**'s ***The Albums Vol 2 (1979-1989) Collector's Edition Box Set*** (★★★★ **Edsel**) comes at a high price – £85. It contains 105 tracks over 11 CDs, however. It's one for each of the group's eight studio albums, from *Ladies Night* to *Sweat*, plus three bonus discs given over to 7-inch, 12-inch and remix releases. This was the period when Kool & The Gang were at their most commercial, notching up 18 UK Top 30 hits including seven Top 10s including Ladies Night, their first UK hit, 1980's Celebration and 1981's Steppin' Out and Get Down On It.

Born in 1934, Claude Johnson started out in Long Beach doo wop group **THE GENIES**. Between 1958 and '61, they issued six singles including their 1959 debut Who's That Knockin', which was co-penned by Johnson with fellow Genie Fred O Jones, and was a minor US hit when issued on the Shad label. When The Genies split, Johnson teamed with Roland Trone and as the duo **DON** (Trone) **& JUAN** (Johnson), they recorded for Bigtop and hit the US Top 10 with 1962's doo wop classic What's Your Name. The unwieldy titled ***The Claude Johnson Story: The Genies/Don & Juan Who's That Knocking/What's Your Name*** (★★★ **Jasmine**) collects his entire recordings with both acts, plus adds spin-off Genies tracks by their joint lead singer Roy Charles Hammond aka Roy 'C'.

In 1975, **FUNKADELIC** issued ***Greatest Hits*** (★★★★ **Westbound**), their first best of. It spans their first six albums and pictures a sheep sticking its tongue out on the front cover. Forever after, it's been referred to as "the sheep album". It gets its first ever CD reissue this month and remains a great gateway to the crazy world of George Clinton and co.

Re-promoted this month: **HANK BALLARD & THE MIDNIGHTERS'** ***Unwind Yourself: The King Recordings 1964-1967*** (★★★★ **Kent**) captures the Detroiter in a tough soul and proto-funk setting during a period that provided no hits, but nevertheless proved he could, if not commercially, then creatively, change with the musical times. The picks include 1965's explosive One Monkey Don't Stop No Show, the title track, a 1967 raucous funk, and the poignant Rudy Clark-scribed ballad I'm Just A Fool (And Everybody Knows) from 1965.

Joy Zipper
American Whip

★★★★

Past Night From Glasgow PNFG 27 (LP)

Shoegazing cult classic gets its moment in the sun

The appearance of the 2003 second and best album by married Long Island duo Tabitha Tindale and Vincent Cafiso on previously Scottish-focused reissue label Past Night From Glasgow isn't so unlikely; it was part-recorded at Glasgow's CaVa studios with regular Mogwai producer Tony Doogan. It's not quite as outstanding as a record co-produced and mixed by Doogan, My Bloody Valentine's Kevin Shields and David Holmes should be, but it's still gorgeous, a dozen dazed and romantic dreampop moods with a Byrdsian, West Coast beachfront mellowness. Baby You Should Know crashes on slow waves made of MBV-style guitars, Out Of The Sun is an uplifting piece of psych-country rock which fits in the narrow ground between Primal Scream and Mercury Rev, and Alzheimers is a disturbing trip into the imagined experience of dementia. It demands rediscovery. *David Pollock*

Graeme Miller
Comet In Moominland

★★★★

Finders Keepers FKR 111 (LP)

Unreleased *Moomins* cues crash-land into nostalgia

In a golden age for educational children's TV, *The Moomins* stakes a quiet claim to being among the most important. Not an educational show, you say? Sure, *Blue Peter* could guide kids through creating model castles out of washing-up-liquid bottles, and *Inspector Gadget* offered reminders to turn the lights off and save energy, but only this stop-motion import gave children the opportunity to sit with melancholy, imparting in them the wisdom that difficult emotions are nothing to fear. With welcome subterfuge, its soundtrack also smuggled the avant-garde into prime-time kids' telly, scored as it was by one of the brains behind the Leeds-based experimental theatre company Impact Theatre Co-Operative. The 12 previously unreleased cues gathered here were created for broadcasts that never aired on UK TV, with the scrambled synths of The Observatory and the art-cupboard percussion of The Tornado being mini wonders of DIY creativity. Do try this at home, kids… *Jason Draper*

Montrose
I Got The Fire – Complete Recordings 1973-1976

★★★

Hear No Evil/Cherry Red QHNEBox 162 (6CD)

Let it burn! Opulent 70s career round-up

In delivering such a stunning debut album in 1973, Ronnie Montrose, Sammy Hagar, Bill Church and Denny Carmassi were blessed and cursed in equal measure. *Montrose* was a spectacular and ground-breaking LP, but following it up was never going to be easy. 1974's *Paper Money* boasted I Got The Fire and Spaceage Sacrifice, and reached No 65 on Billboard, but lacked the grandeur of its predecessor. Church had already gone by then, and Hagar would soon follow (recruiting Church for his own solo band), and while *Warner Bros. Presents Montrose!* (1975) and *Jump On It* (1976) both had their moments, neither could seemingly recapture the magic. All four albums are rounded up here, with bonus edits, a clutch of demos and the cracking live 1973 and 1974 KSAN radio sessions completing the package. *John Tucker*

Anthony Moore
Flying Doesn't Help

★★★★

Drag City DC 840 (LP)

Moore experimental new wave from cult songwriter

The heads at Drag City have followed last year's reissue of Anthony Moore's (Slapp Happy, Henry Cow) 1976 album, *Out*, with a no-frills vinyl reissue of its follow-up, 1979's *Flying Doesn't Help. Out* had previously only been commercially available as a low profile 1997 CD release, so its sunny avant-pop charms were, for many, a revelation. *Flying…* is a more curious beast, a collection of het up and innovative new wave songwriting to file alongside Eno's first four vocal albums, mid-70s John Cale or early XTC. Moore's melodic smarts are nicely offset by adventurous song structures, liberal use of sound effects and driving percussion. Closing with the eerie ambient instrumental Twilight (Uxbridge Rd) demonstrates Moore's idiosyncratic charm. *Jamie Atkins*

New Life Trio
Visions Of The Third Eye

★★★★

Early Future Records EFR 003 (LP)

Steve Reid's cult 1980 jam

New Life Trio were a short-lived jazz group put together for a studio date in the late 70s. In place of a violinist who'd dropped out last minute, guitarist Brandon Ross and bassist David Wertman enlisted the services of drummer Steve Reid, whose varied career had included R&B recordings with Martha and the Vandellas and free jazz sessions with Charles Tyler. Recorded in a day, the results show the creative sparks generated by the bridging of Ross and Reid's disparate styles. With bassist Wertman keeping a steady rhythmic pulse, Ross'

Get Into The Groove

The queen of pop's club classics across the decades.

By Daryl Easlea

Madonna

Finally Enough Love: 50 Number Ones

★★★★

Warner 0081227883621 (CD, 2LP, 3CD, 6LP)

When I Don't Search, I Find topped the *Billboard* Dance Club Chart in 2020, Madonna became the first and only pop star in history to have had 50 No 1 hits on any single *Billboard* chart; and all of this across five decades. To commemorate this momentous achievement, *Finally Enough Love: 50 Number Ones* collects them all together, resulting in 220 minutes of Madonna's dance remixes, in mostly chronological order. It's a tall order in one sitting, but frankly, you should be dancing, not sitting.

The earlier mixes here, full of the bleeps, bangs and crashes *du jour*, offer tremendous nostalgia. When they are at their most straightforward, they are best – such as the ever-present effervescence of Holiday and the joyous propulsion of Express Yourself. By the time of the Miami Mix Edit of Don't Cry For Me Argentina in 1996, the enchantment wears a little thin, but then picks up robustly with her amazing run 1998-2002. Sometimes, a mix can be beautifully subtle and enhancing – for example, Bob Sinclar's Space Funk Edit of 4 Minutes offers a beguiling sheen that demands replay; yet in others, such as the SDP Extended Vocal Edit of Hung Up, the exhilarating suspenseful opening of the original has been removed and replaced with fairly generic beats.

At times, it is almost incidental that *Finally Enough Love* is all 'by' Madonna, as the listener luxuriates in the mores of the floor, and because of Madonna's endless curiosity about the 'now', some sound immensely outmoded. In fact, it is the songs the listener is less aware of that work the best – for example, the closing pair, Crave ft. Swae Lee (Tracy Young Dangerous Remix) and the Honey Dijon Radio Mix of I Don't Search, I Find (from which the album's title is taken) are fabulous examples of contemporary dance, not held in our memory in the way, say, Vogue or Ray Of Light may be. It certainly works for lapsed fans, too; if anyone has ever wondered what Offer Nissim's Promo Mix of Living For Love sounds like, you are very much in the right place.

Madonna: well, she wasn't going to hit the dancefloor in her PJs, was she?

Assessing Madonna's career is akin to writing about the Queen: you can't quite remember a time when she wasn't there; you're not sure of some of the company she's kept; you prefer certain looks to others, and, whether you're a fan or not, you'll miss her when she's gone. As Madonna celebrates her own Pearl Jubilee as a signed solo artist, her extensive back catalogue has been cut in many ways (from her dance songs being extracted for the *You Can Dance* remix album to, in 1995, her love ballads for *Something To Remember*). Yet aside from *Celebration*, her definitive greatest hits, *Finally Enough Love* is arguably her greatest collection to date – contextualising her amid the modernity. While the other artists who modelled themselves on her in her slipstream have long fallen by the wayside, Madonna continues to prevail.

COLLECTING... *Madonna On The Dancefloor*

Everybody/Everybody (Dub Version)
(*Sire W 9899, 7", UK, 1982*) **£175**
To paraphrase a late 20th century poet, it "had to start somewhere, so it started, there." Few would have expected this 7", from New York dancefloor central casting – indistinguishable from the Redds, Browns, Kings and Ds of this world – was the beginning of a phenomenon. Trickling out in the UK in December 1982, it disappeared without trace.

Into The Groove/Shoo-Be-Doo
(*Sire W 8924P, 12" Picture Disc, UK, 1995*) **£1,000**
If Like A Virgin was the record that truly elevated her from her contemporaries, Into The Groove was the first peak in Madonna's mountain range of smashes. This uncut picture disc has held its status pricewise for over three decades, the epitome of a rare 'Groove'.

Erotica (Album Version)/(Instrumental)/(Radio Edit)
(*Maverick W 0138 TP, 12" Picture Disc, UK, 1992*) **£2,500**
As the picture disc featured Madonna sucking a toe (it *was* the era), it was deemed too close to the then-recent news stories of John Bryan doing similar with the digits of Sarah 'Fergie' Ferguson. The print run was scrapped and the release was withdrawn; but allegedly 138 copies were saved, one from each box at Warners' factory in Orlake. Beware of counterfeits [*Do you mean "counter-feet"? – Pun Ed*].

Fever (Hot Sweat 12" Mix)/(Shep's Remedy Dub)/(Dub One)/(Dub Two)/(Bugged Out Bonzai Mix)/(Peggy's Nightclub Mix)/(Radio Edit)/(Murk Boys Miami Mix)/(Murk Boys Deep South Mix)/(Album Version)/(Oscar G's Dope Mix)/(Back To The Dub One)(Back To The Dub Two)
(*Sire SAM 1131, promo, 2 x 12", 1993*) **£80**
Less a Fever, more a full-blown pandemic. Thirteen versions of Madonna's spirited if unremarkable cover of Peggy Lee's standard across two desirable, cut-loud singles, playing at 33 1/3. They had plenty of options to choose from but it's the seventh version of it here, the Radio Edit, that's made it to *Finally Enough Love*.

MDNA
(*Interscope, 0602527977515, 2LP, 2012*) **£150**
Although topping the charts the world over, *MDNA* was arguably the first Madonna album to be greeted with a degree of indifference, as she delved ever deeper down the EDM rabbit hole. Working with Benny Benassi and Martin Solveig, *MDNA* has aged rather well, and the scarcity of the vinyl

angular guitar lines and Reid's groove-laced drums dance nimbly around each other, their intuitive eking out of common ground on tracks like Egypt Rock opening up new tributaries between avant-rock and free jazz. It's released on Reid's cult Mustevic Sound imprint, and those not wishing to shell out for an original can ask for little better than this superlative reissue, whose booklet includes an interview with Ross and essay by Andy Votel.
Paul Bowler

Nightingales

Hysterics

★★★★

Fire VOIDO 12 LP (LP)

A Brit-rock classic

In the wake of the post-punk outfit's deserved resurgence following the Stewart Lee-featuring, critically acclaimed documentary about them, *King Rocker*, here's a two-disc silver vinyl celebration of their inspired 1983 second album *Hysterics*. Its dark, strangely tuneful northern braggadocio is a notch up from their *Pigs On Purpose* debut; frontman Robert Lloyd is at his most powerful on songs such as Nothing But Trouble; twin guitars crash and whine, there's a hint of banjo and trombone and viola bob in and out. Disc two features How To Age, B-side of the album's Crafty Fag single, the Urban Ospreys/Cakehole 45, the 1984 EP *The Crunch* and a previously unreleased cover of the album's playful Bachelor Land by long-forgotten jazzy girl duo Toxic Shock. In addition, Lloyd talks us through it all on the sleevenotes in this perfectly annotated history lesson.
Nick Dalton

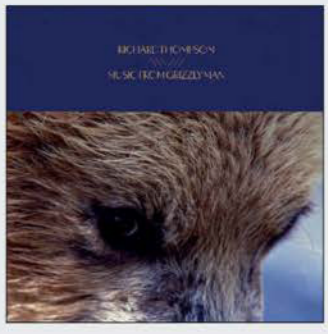
OST COLLECTOR

By Jonny Trunk

The column is off to a weird sexy start this month, in an odd 80s fashion: ***Cafe Flesh*** (★★★★ **Fun City**) is being repressed. Not *that* sort of repressed; I mean, reissued. The strange music to this 1982 cult sexy porno sci-fi thing came out originally as *Key Of Cool* by the composer Mitchell Froom, but never really mentioned that it was the actual score to the film unless you really looked at the back and guessed a bit as it wasn't very clear, so no one really knew about it.

Anyway, this time it's coming out with the full OST title, so more people will get it. Musically, this is an intriguing oddity, and created in the 80s as the music to a voyeuristic, futuristic post-apocalyptic weird sex thing it sounds pretty much on the button. By this, I mean it sounds exactly as you'd think. The musical ideas behind it are strange and so they should be, as are the instrumentation, arrangements and everything. So there are strange synth noises, very odd chords, a whiff of cabaret, even some world music/tribal ideas thrown in. And it's all put together in an unpredictable fashion. It sure is a trip. I recall listening about a decade ago and thinking it was terrible. I think it has finally matured and is worth a weird-y listen now.

Carrying on with the weird-y listens, we got sent ***Beijing Spring*** (★★★★ **Secret Teachings**), an "inspired by" album, recently made by Damian Lazarus. From what I can gather this is music that's actually in this new documentary film of rare old footage about Chinese artists' struggle against freedom of expression in their country in the late and politically charged 70s. Musically, this begins with classic Chinese tropes – gongs, chants – and you start thinking, oh, wow, this is a bit dull. But slowly the music changes, develops and mixes itself up into a trance-inducing trip. It's all a bit ethno-techno, super cool and really easy to listen to and fall asleep to, in a good way. I then looked up this Lazarus bloke, and yes, he's been about for ages, mixing it up on the house/techno scene, running his own label and telling interesting "stories" via his DJ sets. Well, whatever, this is a great listen, Mr Lazarus.



Vacanze (★★★★ **Sonor**) was an often sleeveless LP issued by Sermi Film way back in the early 70s. It's one of a handful of prized library-based LPs made for the Italian film industry (and anyone else who would listen and license). The original copies come to market rarely and command "name your price" kinda prices. It's nice that a few hundred – 800, in fact – will be made available now, and all with sleeves. It's a potent musical mix of Alessandroni and Rino De Fillipi, so expect insistent jazz sounds with throwaway scatty larks that you want to keep forever and more besides. The same label also brings us ***Nel Mondo Del Lavoro*** (★★★★ **Sonor**) which is one of the few Italian library LPs that actually had a complete UK release back in the day (as *World At Work* on the Conroy Eurobeat label). Yes, another throwaway masterpiece by Rino De Filippi, all hypnotic rhythms and joyous sounds like nothing else at all. Sweet, addictive, clever and unique. And limited.

And this we reviewed back in August 2020, and it's only just come out now thanks to the global vinyl pressing issues. Our opinion of it has not changed one bit. **America Giovane N.2** (★★★★ **BTF.IT**) opens the batting with possibly the best and certainly most sought-after music by Italian library queen Daniela Casa. Here she has been asked to make library music in "the American Style", so we have her Roman take on 70s Hollywood, the Wild West and fast food. What comes out is staggering: deep psychotic grooves. There are two particularly evil numbers on here, where Casa gives her impression of a Haight-Ashbury trip gone bad and the result are hypnotically dazzling. Buy this record. You will never find an OG. In fact, FYI, there is an original of this for sale at the moment on Discogs for, wait for it, £18,296.30. Apparently the owner might take an offer. And postage is free.

Finally, someone has issued the score to ***Grizzly Man*** (★★★★★ **No Quarter**). This was issued when the film originally came out, around 2005, but only on CD at the time. It is now available on somewhat unnecessary flat-edged 180 gram vinyl and all gatefold with multiple covers. There are no bells or whistles apart from that. A standard pressing would have done simply because the music does all the showing off you need. Played and performed by the great Richard Thompson, this is a gentle trip into sadness and slight horror (SPOILER ALERT: Grizzly Man gets eaten in the end by an angry bear) featuring Thompson's sublime guitar picks and melodies, and a simple, pared-back quartet to gently help out when needed. This is brilliant, as we said back when it first came out, and is a must for all Thompson fans.

Nitty Gritty Dirt Band
Dirt Silver & Gold
★★★★
BGO BGOCD 592 (2CD)

A classic country-pop treasure chest

Released in 1976 as a triple vinyl compilation celebrating the Dirt Band's first decade as a recording band, *Dirt Silver & Gold* contains a bewildering variety of songs and styles. If you assumed the *Nitty Gritty Dirt Band* was a country outfit then you'd only be partially right: beginning with slightly twee pop, this package covers credible writers like Mike Nesmith, Kenny Loggins and Jackson Browne before ending with a dozen previously unreleased country cuts – the final album of its original 12" incarnation. Sleeve notes from veteran music writer John Tobler cover the history in forensic detail. The Nitty Gritty Dirt Band plays on today with three original members still in the ranks – an acclaimed album of Bob Dylan covers was their latest release. Look out for that, certainly, but this compilation deserves to be in your record collection, too.
Michael Heatley

Orbital
30 Something
★★★
Orbital Recordings Ltd/
London LMS5521698 (4LP, 2CD)

The Hartnolls celebrate three decades in dance

Named in honour of the fact their 30th anniversary arrived at the beginning of the pandemic and went unheralded, Orbital's belated celebratory boxset is an attempt to unite past and future. The first nine songs include the Hartnoll brothers' new "30 Something Years Later" mixes of some of their biggest songs – including Satan, Chime and Belfast – which neither add to nor detract from the originals. You also get their 2012 London Paralympics theme with Stephen Hawking, Where Is It Going?, and two new songs named Smiley and Acid Horse which pay respective tribute to the early 90s' rave scene, plus the proto-techno 1989 Cabaret Voltaire/Ministry collaboration. The other 15 songs are remixes from famed Orbital admirers including Jon Hopkins, Shanti Celeste and David Holmes, all faithful and very good in themselves, although they collectively dilute the pair's original vision even as they modernise it. *David Pollock*

Swinging Blue Jeans
Feelin' Better: Anthology (1963-1969)
★★★★
Cherry Red CRJAM 010 T (CD)

Still shaking after all this time

Hippy Hippy Shake was one of the great Merseybeat singles, and much of what the Swinging Blue Jeans recorded had the rampant beat-era enthusiasm of The Beatles. They didn't have the songwriting talent to keep up but their legacy is far wider than that of that single's transatlantic success and a handful of other hits. This 3CD, 103-track set does it justice, with many covers – Dizzy Miss Lizzie, Long Tall Sally – making you think you could be twisting to an early Far Four. All the singles are here along with sole UK album *Blue Jeans A' Swinging* (covers if not from A-Z at least from Louis Armstrong to Wally Whyton) and rare Canada-only LP *Don't Make Me Over* (featuring The Beatles' This Boy). *Nick Dalton*

Sex Pistols
The Original Recordings
★★★★
UMC 4559560 (CD, 2LP, Cassette)

A superior compilation of the punk pioneers

The premise behind this fine set is quite simple: 20 key Sex Pistols tracks including singles, B-sides and album tracks from their essential album *Never Mind The Bollocks* (1977) and the rather less essential, Malcolm McLaren self-mythologising *The Great Rock & Roll Swindle* (1979). It's beautifully presented on black, transparent green and yellow double vinyl, plus also available in CD and cassette editions. The music is still the thing, though: listening to the best of these tracks today, it's astonishing how they still pump with life and retain the cutting, dangerous edge they possessed the first time you heard them. It only takes a little imagination to think back to those times (if you're old enough) and hear how God Save The Queen and Anarchy In The UK shook the staid establishment of the day, not to mention the stale, post-glam music industry. *Shane Baldwin*

Frank Sinatra
Watertown
★★★★★
UMC 4533847 (CD, LP)

Ol' Blues Eyes' forgotten gem buffed up

The Sinatra faithful weren't expecting their idol to follow up his hit LP *My Way* with a soft-rock concept album but that's exactly what they got with 1970's *Watertown*, a soul-searching song cycle chronicling a painful divorce. It was a brave move by Sinatra hiring the Four Seasons' Bob Gaudio to etch a portrait of a small town love affair gone bad in 10 songs and when the album sold only 30,000 copies, it seemed a foolhardy one. But time has been kind to *Watertown*, which is now remixed, remastered and, on the CD version, bolstered with a further eight bonus tracks, including the gorgeous outtake Lady Day. It's right up there with Sinatra's finest work. His voice, showing cracks of vulnerability and the rust of time, is the perfect vehicle for bringing an incredibly poignant story of love and loss alive. A watertight masterpiece.
Charles Waring

The Age Of Enlightenment

The album which, a quarter-century ago, reinvented the world-weary less-young gun. *By Chris Roberts*

George Michael: Older, bolder and practising his smoulder

George Michael

Older

★★★★

Sony 19439902021 (2LP, 2LP/5CD)

"My greatest moment," George Michael said of the 1996 album which brought him back from the wilderness, not with a bang but with a careful whisper of exquisite refinement. Since 1990's *Listen Without Prejudice Vol.1*, he'd gone through a hellish phase of legal wrangles with Sony, the death of his lover Anselmo Feleppa and a radical reconstruction of his sound. We're a long way from the optimism of Young Guns (Go For It!) here. Let's not rewrite history, though: in fairness, the two previous solo albums had already demonstrated depth – for example, Father Figure and Praying For Time were pomp-pop of the highest order. *Older*, however, was some next-level smooth stoner soul. It's often close to Zen in its healing calm, its emotion recollected in tranquility.

A cathartic creation pondering grief and recovery, three years in the making with co-producer Jon Douglas, its (predominant) lush serenity was influenced by Brazilian "father of bossa nova" Antonio Carlos Jobim (to whom the album was dedicated, after his death in 1994). One also wonders – I'm just putting this out there – if George had enjoyed a reefer or two while digging David Sylvian's work circa 1986-87 (particularly the album *Gone To Earth*, where tracks like Before The Bullfight could have served as templates for these unhurried, jazz-tinted, warm-bath stylings).

Regardless, this older gun's supposedly difficult third album rattled out (a record) six Top 3 hits. A trio were exceptions to the album's overall mood. That is, they were nailed-on bangers. The Marvin-influenced Star People sniped at the hollowness of celebrity, while Spinning The Wheel addressed sexual promiscuity. Yet it's the whopper Fastlove which remains the defining dancefloor doozy, by contrast *celebrating* the single life with a rush of happy hedonism and a dash of (Patrice) Rushen. Over spectacularly hypnotic rhythms, Michael's ad libs and one-liners – "I do believe that we are practising the same religion" – are loaded and coded.

For all this urgent funk – and it's as if he's just reminding us that he can do that as easily as falling off a log – the essence of *Older*, its sleepy-eyed alertness, resides in Jesus To A Child and the title song. In the former, the chords move as beautifully as lighthouse beams on waves. The latter sighs that "change is a stranger", but the music begs to differ. There's a lovely deferred gratification to the structure, and thus the points where a phantom of a hook appear are all the more evocative.

We reach a plateau as what used to be Side 2 settles in: although You Have Been Loved stirs the ache-ducts, few would cite, say, The Strangest Thing or To Be Forgiven as their favourite track. What they do is maintain the atmosphere, vibe, which insists that *Older* is an album, a whole rather than a lucky bag of songs. (Again, it's so odd that it was such a hit machine). You catch elements of percussion The Style Council had investigated; a sizeable saunter through Sade's entire raison d'etre. The contemporaneous signifiers of class abound, but are absorbed and justified.

Older, which won over critics, is probably *the* George Michael legacy album (although, to reiterate, its two predecessors contained several sparklers and arguably wore their emotional insights more lightly). As such, this 25th-anniversary set (26 years on) arrives in various formats with the Upper tracks on vinyl for the first time, and a box set including a 48-page book, telling behind-the-scenes stories, which fans will covet. They'll also want the multiple mixes, markedly the Fastlove and Star People extensions. *Older* is the record which brought Michael some affirmation, and it gets there in its own sweet time.

Skids

The Saints Are Coming Live And Acoustic

★★★★

Cherry Red CRCDBOX 127 (6CD)

Cracking live shows and radio session

This set brings together four live shows from the Alhambra, Dunfermline, on 6 March 2010, the Roundhouse, London on 16 June 2017, the Sage 2 Gateshead on 10 September 2019 and Lockdown Live in Livingston on 9 March 2021, plus Skids' 2019 acoustic studio album *Peaceful Times*, and also a Radio Clyde 9 track session from 1 July 2007, plus a wallet with a new interview with singer Richard Jobson, a hefty collection. Skids are a majestic live act to this day, and the title track from Dunfermline is a fierce, epic beauty, Into The Valley from Gateshead is delivered as a slow, plaintive lament, Working For The Yankee Dollar from Livingston is similarly melancholy, and Masquerade from Radio Clyde is a full band version. *Shane Baldwin*

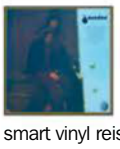
Tractor

Tractor 50th Anniversary Edition

★★★★

Ozitdan LP 2310217 (LP)

A cultivated celebration



The cult guitar and drum duo's debut that so energised John Peel gets a smart vinyl reissue courtesy of the label run by Chris Hewitt, their manager for well over 30 years and still their champion. From the prog guitar frenzy of Hope In Favour to the dreamy Everytime It Happens to the jollity of Ravenscroft's 13 Bar Boogie, it's as exciting now in its meeting of innocent simplicity and uncompromising scope as it was in 1972. There's a bonus disc containing two tracks from the same time period, Revolution Man and Northern City, that are making their vinyl debut while the gatefold sleeve is a collage of historic photos, flyers and gig tickets. *Nick Dalton*

Trashcan Sinatras

Weightlifting

★★★

Past Night From Glasgow PNFG 19 (LP)

Irvine's finest indie-poppers face middle-age with bittersweet determination

Hats off to redoutable Scots reissue campaigners Past Night From Glasgow, whose current activities include an ongoing campaign to bring Irvine's Trashcan Sinatras back into print. Never quite the commercial success they deserved to be, the Trashcans are the evolutionary link between the wistful 80s Glaswegian soul of The Blue Nile and Aztec Camera, and the jangling Bellshill sound of Teenage Fanclub and co. By 2004's fourth album *Weightlifting* (which arrived 14 years after their debut; the reissues aren't in order), their mojo was still in place, although the thrilling opener Welcome Back and the Travis-like All The Dark Horses belie the bittersweet mood of a record which eloquently takes as its theme the weight of middle-aged life and expectation on songs like the dreamy, bittersweet Usually and Trouble Sleeping. *David Pollock*

UK Subs

Yellow Leader

★★★

Captain Oi! AHOYD 10317 (LP)

Punks reach 'Y' in their mad quest

The year 2015 found the UK Subs at the penultimate letter in their quest to release an album for every letter of the alphabet, *Yellow Leader*, though the title makes a lot more sense when you see the quite brilliant Roy Lichtenstein-style cartoon artwork on the sleeve. Previous vinyl outings had seen four tracks cut from the running order, but for this new release you get all 18 tracks, including the glammy Sin City Blues single, on two 10" discs, one red and the other turquoise. Artificial has huge slabs of guitar alongside chugging rhythm guitar, Big Bug is a mite poppy, Bordeaux Red is a lot more sinister than the title may suggest, and in fact Charlie Harper's heavily treated vocals give the whole record a sinister edge. *Shane Baldwin*

REGGAE COLLECTOR

By Mike Atherton

"My one intention is to rock the nation," declares **DENNIS BOVELL** on the title track of his anthology ***Dub Master*** **(★★★★★ Trojan).** For decades, he's been doing just that, most visibly as the leader of Matumbi, but also as a composer, studio engineer, label owner, producer and artist under a dazzling variety of names. This 2CD set excludes his waxings with Matumbi, but offers a broad range of his other work, with the accent on his late 70s and early 80s studio activities. The first disc concentrates on Dennis's own recordings including big sellers like the bleakly infectious Run Rasta Run (as African Stone), the equally cautionary and equally rocking Come With Me (as Dennis Curtis) and tracks such as the aspirational Zolon issued on the pre-release Rama label as by The 4th Street Orchestra. Every number showcases Dennis's way with a striking lyric and his flowing, endlessly inventive bass lines powering the music forward.

Disc 2 concentrates on Dennis the producer, and leads off with Janet Kay's massive pop hit Silly Games, one of the summer anthems of 1979, and one of the greatest successes in the uniquely British romantic reggae style known as lovers rock. Numbers such as Cry, by sweet-voiced one-shot singer Angelique, and Our Tune, by the more prolific, sultry-toned Marie Pierre, are shining examples of his work in lovers rock. His versatility extended to roots reggae like Joshua Moses' Africa Is Our Land, DJ excursions by I Roy and Pebbles, and even a blues/reggae fusion by harmonica player Julio Finn, brother of Chicago blues boss Billy Boy Arnold. This collection is a fitting tribute to the talents of Dennis Bovell, M.B.E. It's a pity that the 4th Street Orchestra's tilt at Hawaii Five-O wasn't included as an example of the man's playful side; perhaps in a future release?

Sixteen years after the first volume, Soul Jazz records continue their fascinating exploration of Studio One's cavernous vaults with ***STUDIO ONE WOMEN 2*** **(★★★★ Soul Jazz).** A series entitled "Studio One Men" would probably have reached volume 75 by now: in the 60s and 70s, recording opportunities for female singers were limited in Jamaica.

Those of undeniable talent would win through, such as the prolific Marcia Griffiths, whose take on Bob Andy's Melody Life is a thing of beauty, and whose sprightly Shimmering Star is pleasantly free of the violin overdubs which did little to enhance its UK single release. It probably helped if your big brother was already a star: Hortense Ellis, sister of "Mr. Soul of Jamaica" Alton Ellis, had been recording on and off for Studio One since 1963 and appears here with her '69 rendition of Tyrone Davis's Can I Change My Mind, over the same rhythm which her brother had already used for the song. A gimmick might get you that coveted studio time, as it did for sisters Janet and Theresa, alias The Jay Tees, whose Buck Town Corner, about an area of Spanish Town, exudes a similar naively cheeky charm to Althia & Donna's Uptown Top Ranking.

Enduring stars like Rita Marley and **Myrna** Hague rub shoulders with near-forgotten hopefuls like Angela Prince, well-loved rhythms such as Fatty Fatty/Ram Jam are re-enlisted for another tour of duty, in this pot-pourri of female talent.

If you like records about horror, sex and chickens, Doctor Bird have just the thing for you. ***Loch Ness Monster/Funky Chicken*** **(★★★ Doctor Bird)** takes two original Trojan LPs from 1970 and presents them as a double CD with over 30 bonus tracks from the same period. *Loch Ness Monster* is built around King Horror's menacing, blood-curdling rasps and screams over a recut of the How Long rhythm by producer Laurel Aitken. There's ample merit on display such as **The Upsetters** all-action instrumental Live Injection and **The Versatiles'** single-entendre but musically exuberant Push It In, but the King Horror persona wears then pretty quickly, and eight of thge tracks feature him. The best aspect of the *Funky Chicken* album was its artwork; despite bright spots such as the reliable **Winston Groovy**'s title track and **Dave Barker**'s spirited DJ outing Shocks Of Mighty, there's a whole flock of lame ducks here.

EARL GEORGE's artistic zenith came in 1977 when, as George Faith, he made the stupendous *To Be A Lover* album for Lee Perry. But he made a heap of good records for other producers, such as the 1978 outing which now reappears as ***Earl George: One And Only*** **(★★★★ Burning Sounds).** His effortlessly soulful voice and sense of phrasing could make an average song sound good and a good song sound better, and the 10 tracks on here include a number of good songs, notably the opening Love Is, which has a hint of Jerome Kern's achingly beautiful melody The Way You Look Tonight. Equally tuneful songs like One And Only, A Love To Guide Me and a cover of BJ Thomas's Hooked On A Feeling are sung with style and aplomb, and firmly backed by a band which includes Sly and Robbie, Ansel Collins and, on some tracks, Tommy McCook.

There have been plenty of reggae covers of Beatles songs over the years (Trojan even managed a 3CD box set of them) and now Burning Sounds enter the fray with ***All You Need Is Love*** **(★★★ Burning Sounds),** an album's worth of new recordings by established artists such as Owen Gray's Fool On The Hill, Errol Dunkley's And I Love Her, Susan Cadogan's sweet take on Here Comes The Sun and JC Lodge's skipping ska rendition of If I Fell. Backed by the professional Junction Band, all do well, but the star of the set is Barry Biggs, whose creamy tenor tones take full control of his four songs, with While My Guitar Gently Weeps standing predominant.

Alan Vega
Saturn Strip
★★★★
Real Gone Music RGM-1384 (LP)
Reissue of third solo record from trailblazing electro punk

Back in the 80s, Operation: Make Alan Vega A Pop Star didn't gain much traction despite the best efforts of bona fide rock stars such as the late Cars frontman Ric Ocasek, who produced *Saturn Strip* and three Suicide albums. Reissued on highlighter yellow vinyl for the first time, Vega's 1983 major label debut (it was first released on Elektra) hits the sweet spot between eccentricity and accessibility, with tracks such as Saturn Drive purring and oscillating as he mumbles over the top like a drunk Elvis. Vega's previous album, *Consolidation Drive*, had been a lo-fi, self-produced rockabilly retread, while 1985's *Just A Million Dreams* was a disastrous foray into hair metal that one hopes never gets the reissue treatment, whether on pink fluorescent vinyl or any other colour. Vega never went overground, though he certainly achieved legendary status his own way. *Jeremy Allen*

Paul Weller
22 Dreams
★★★★
Universal 3579336 (2LP)
Ninth studio album that sparks with creative energy

Following a fallow period around the turn of the millennium when he appeared to be treading the water of his post-Britpop, post-Modfather success/notoriety (delete as appropriate), it became easy to lose count of which miraculous creative regeneration Paul Weller was in the midst of by the time his ninth solo album *22 Dreams* arrived in 2008, the year of his 50th birthday. The English folk pastoral Light Nights, the soul-baring, Traffic-style rocker All I Wanna Do (Is Be With You), and the moody, Noel Gallagher-abetted swamp-rock grind Echoes Round The Sun are all on familiar Weller territory, while the rich, jazz-infused experimentation of Song for Alice (dedicated to Alice Coltrane), the flamenco balladry of One Bright Star and the 21st-century religious devotional God, as voiced by sometime Stone Rose Aziz Ibrahim, all embrace the unfamiliar. He was off the beaten track and he's yet to return. And why would he? *22 Dreams* is a mighty, redemptive piece of work. *David Pollock*

The Who
The Who Sell Out
★★★★★
Polydor ARHSLP 014 (LP)
Tommy
★★★
Polydor ARHSDLP 005 (2LP)
Late 60s benchmarks back again

The Who half-speed master series continues with this game-changing pair. Both titles are cut from high quality digital files remastered by Who engineer Jon Astley and come in immaculately reproduced sleeves. *The Who Sell Out* (1967) is the album on which Pete Townshend's writing is most engaged and excited by the fast-changing world around him. Nuanced and witty character studies (Odorono, Tattoo) sit among pop art-referencing jingles and breezy beat group gems (Our Love Was, Can't Reach You). Elsewhere I Can See For Miles is an epic feat of musical alchemy that veers between the mystical and swashbuckling, while Sunrise is a thing of tender beauty. *Tommy* might not have the humour or consistency of its predecessor, but its ambition changed everything for the band. And when it's good (Sparks, I'm Free, Pinball Wizard, See Me, Feel Me) it's unbeatable. *Jamie Atkins*

Amy Winehouse
Live At Glastonbury 2007
Island 4555684 (2LP)
★★★
Soul star at Worthy Farm

Amy Winehouse's Friday mid-afternoon set on the Pyramid Stage in 2007 has reached the sort of status afforded the festival's legendary moments, which may surprise anyone who actually saw it: despite her once-in-generation talent and the colossal *Back To Black* album enjoying its 33rd week on the charts, Winehouse seemed somewhat overawed by the occasion, as proven by her sweet yet nervous stream of consciousness stage chat. *Live At Glastonbury 2007*, a vinyl-only release, is equally as serviceable, enjoyable while lacking in vintage Winehouse sparkle (although a debut cover of Sam Cooke's Cupid adds some freshness). By Side D, one of the all-time great voices is finally relaxed and in full-flow for Rehab and a jazzy, pre-Mark Ronson makeover of Valerie. Though the fact that the biggest crowd cheer came for a break in the clouds perhaps says it all. *Shaun Curran*

Seventh Heaven

Every UK and US single, plus EPs, faithfully replicated. *By Terry Staunton*

The Rolling Stones

Singles 1963-1966

★★★★

ABKCO 20051 (18 x 7")

Singular talents: the Stones circa 1964

An oft-debated battleground among both fans and the media when assessing the relative merits of The Beatles versus the Stones is each group's progress, and prowess, as originators of their own material. The Fabs were first out of the traps with self-penned A-sides right from the get-go, but while their southern rivals were a tad on the tardy side this box set provides valuable insight into how they eventually cut their songwriting teeth.

Love Me Do, Please Please Me and From Me To You had been and gone from the Top 20 by the time the Stones made their June '63 bow via Chuck Berry's Come On, with Muddy Waters' I Want To Be Loved on the flipside, but lest we forget it was Lennon and McCartney who provided the November follow-up, I Wanna Be Your Man, released three weeks before their own version appeared on *With The Beatles*. That single's B-side, however, represented an inauspicious debut for "Nanker Phelge" – the umbrella pseudonym for Jagger, Richards, Jones, Wyman, Watts, and manager Andrew Oldham.

The largely instrumental Stoned (with occasional Jagger hipster interjections like "Out of my mind!" or "Where am I at?") echoes the bluesy motifs of their first single, driven by a bassline lifted wholesale from Booker T & The MGs' Green Onions, a hit the previous year, and a barrelhouse piano played by Ian Stewart. Little By Little, the "Phelge"-spawned B-side to the Buddy Holly cover third single Not Fade Away, is equally derivative, its guitar riff borrowed from Jimmy Reed's Shame, Shame, Shame.

It would be more than a year until, with "Phelge" presumably retired, Jagger & Richards set out their stall as the Stones' nominal own Lennon & McCartney, and initially only in America. The country soul of Heart Of Stone climbed to No 19 when issued on 45 in the US in December 64 (seven places higher than UK chart-topper It's Over Now), yet already it suggests a distinction between the band's lyrical concerns and those of The Beatles.

The Moptops' MO, up to this point, had been overwhelmingly positive romantic vibes, joyful about the state of their love lives, but here it's a somewhat nasty Jagger bamboozled by a woman who's just as cold as he is ("No matter how I try/I just can't make her cry"). Neither is it all wine and roses on the group's first self-composed British A-side, The Last Time, which lays its cards on the table by opening with a row ("I told you once, and I told you twice/But you never listen to my advice").

What's perhaps more significant about The Last Time is Richards' emergence as a casual master of earworm guitar riffs, incessant hooks that would become touchstones as identifiable as The Beatles' reliance on vocal harmonies to make their own hits stand out on AM radio. It should also be noted that the single's flipside, the beware-of-me cynicism of Play With Fire, marked an opening chapter of a Jagger sub-genre Elvis Costello memorably described as his "I've-got-a-posh-girlfriend songs" (19th Nervous Breakdown, Lady Jane).

Those riffs kept coming on, especially, (I Can't Get No) Satisfaction and Get Off Of My Cloud, both with lyrics alluding to cleaning products and the insidious nature of commercialism. In terms of root inspiration, however, the former arguably takes its lead from the frustrations felt by Chuck Berry in Too Much Monkey Business or Eddie Cochran in Summertime Blues.

Speaking to *Guitar* magazine in 1986, Richards recalled it was the success of the band's first forays into penning their own A-sides that helped both he and Jagger mature as composers, each hit increasing the demand for a follow-up as soon as possible. "It was an incredibly good school for songwriting, in that you couldn't piss around for months and months agonising about the deeper meaning of this or that," he said. "You had to make damn sure you didn't let up on the writing, it made you want to search around and listen for ideas, it made you very aware of what was going on around you.

"Instead of just accepting life, you start to observe it. You become an outsider rather than a participant, you're listening for it every moment."

Meanwhile, there's a case to be made for the broad church of Jagger's developing talent for lyrics exerting an influence on what The Beatles felt could be said in a chart-friendly pop song beyond the romance template, with Lennon dabbling in self-analysis on Help! and McCartney driven by aspiration on Paperback Writer. It's a shift in subject matter that's also evident in the singles of contemporaries like The Kinks and The Who, although Ray Davies' eloquent vignettes (Dedicated Follower Of Fashion, Sunny Afternoon) were hardly as caustic as Play With Fire or 19th Nervous Breakdown, and the woe-is-me of Pete Townshend's Substitute is softened by a couple of throwaway gags.

By including both UK and US singles where the latter has different B-side to the homegrown artefact. compilers of this box set are clearly pitching to collectors who'll relish getting their mitts on facisimile sleeves, but it does result in frustrating repetition in terms of songs. And curiously, despite the title, it concludes with the February '63 release of 19th Nervous Breakdown, which means releases later in the year (the kitchen sink portraiture of Mother's Little Helper, the sinister Paint It Black, and the bonkers Have You Seen Your Mother, Baby, Standing In The Shadow?) are conspicuous by their absence.

Nonetheless, the contents that have made the cut illustrate the ongoing emergence of a vital, creative force, and cover a pivotal time when pop songs ceased to be concerned with only the prettier aspects of life. Forsaking their foundations of Muddy Waters, Bo Diddley and Willie Dixon covers, the Stones took pessimism into the hit parade by singing their own kind of blues.

Frank Zappa

Zappa/Erie

★★★★

Zappa/UMC 4539466 (6CD)

An imaginative vault dive yields rare thrills

The Frank Zappa vaults have been plundered again for *Zappa/Erie*, a limited edition 71-track, six-disc release comprising three 1974-76 shows from the Erie, Pennsylvania area along with era-appropriate bonus tracks. The shows were recorded at the time by Zappa's team of engineers on four-track tape and have been newly mixed. They sound fantastic. Only 10 minutes of the seven-hour-plus running time have previously been officially released and fans won't be disappointed. The first show, from Edinboro, 8 May '74, sees Zappa backed by a 10-piece Mothers and reinventing early favourites as well as bedding in a triumphant-sounding Cosmik Debris. Next up, a gig from November of the same year featuring a slimmed-down Mothers playing a totally different set in front of a raucous crowd, drawn heavily from Zappa's mid-70s records, including a unique interpretation of *Over-Nite Sensation*'s Dinah Moe-Humm. The final full set here is Zappa's return to Erie a full two years later with a completely new band that possesses a fondness for rollicking funk-fuelled treatments and featuring Zappa's short-lived vocal foil, Lady Bianca.

Jamie Atkins

VARIOUS ARTISTS

Bubblerock Is Here To Stay: Volume 2 (The British Pop Explosion 1970-1973)

★★★★

Cherry Red CRSEG 111 T (3CD)

Trashy chart wannabes: more treasure excavated

What, *more* bubblerock? It's surely impossible to top the tinselly genius of Volume One, with its acts like Fickle Pickle, its numbers like Don't Stick Stickers On My Paper Knickers. And yet! This sequel trawls the shallows to exhilarating effect, celebrating not just dream teams Cook-Greenaway and Chinn-Chapman, but rare rubbish – I mean, gold dust – from such turns as Fluff, Helicopter and Hooters. Adding sprinkles of actual hit goodness from Lynsey De Paul, Gilbert O'Sullivan, Slade and Marmalade, this is *Nuggets* for those kids who grew up not at CBGB but in front of the telly. Mock not – White Plains will make you cry, Drugtaker will warn you off fun, and Greyhound brought anti-racism to the masses. Good times, as Diana Dors' third husband sings here, ages before Chic.

Chris Roberts

Silberland – Vol 1: The Psychedelic Side of Kosmische Musik

★★★★

Bureau B BB 413 (CD, LP)

Synths echoing down the years

German synth rock from the 70s and 80s at its very best, 20 instrumental tracks of the sort that inspired the Brit synth bands – burbling keyboards, chattering drum machines and bouncing bass lines. Somewhat central to proceedings are pieces by Roedelius, Moebius and Conny Plank, at the forefront of Germanic cosmic music with Kluster/Cluster, also here (Plank produced Ultravox's classic *Systems Of Romance* album). There's Tangerine Dream/Kluster founder Conrad Schnitzler, kraut rockers Faust and the near-pop riffing of Michael Bundt on the fabulous Full Steam Ahead. Music of an astonishing scope that manages to be both dark and toe-tapping.

Nick Dalton

New Albums

Carry On Regardless

Wimbledon tearaway weathers well on brilliant fifth. By *Kevin Harley*

Jamie T

The Theory Of Whatever

★★★★

Universal 4543721 (CD, LP)

In one of his first public 'appearances' in about five years, Jamie Treays contributed to Tim [Burgess]'s Twitter Listening Party in January, marking the 15th anniversary of his debut album, *Panic Prevention*. As ever, he was good company, insightful albeit – equally typically – guarded when it came to interpreting his songs. But he was upfront on one atypically dubious lyric from Alicia Quays, telling listeners how much he hates it now. "I was young and dumb," was his amenable mea culpa.

While you can't fault Treays for his honesty, for the most part his debut presented a more complex picture of its maker than the young motormouth gobshite of popular repute. Arresting evidence of a vivid, sensitive storytelling talent nestled alongside the album's often bracing big-hitters, and he's since proved capable of maturing on his own terms. Between the rap-folk-pop vignettes of *Kings And Queens* (2009), the wounded plaints of *Carry On The Grudge* (2014) and the pop-punk observations of *Trick* (2016), he's proved himself a savvy, self-aware songwriter, capable of stretching his voice without signs of strain.

Six years of "Where is Jamie T?" Twitter posts later, his fifth album is his richest yet, plainly Treays' work yet reaching far beyond "fucking croissant" cliché. Its 13 state-of-the-now songs show the fluency of a natural storyteller, ranged freely – if occasionally erratically – between styles, subjects and subtexts with melodies strong enough to take the strain. With collaborators including Hugo White (The Maccabees), Tom Dinsdale (Audio Bullys), Olly Burden (The Prodigy) and Yannis Philippakis (Foals), it's an album that paints with a full palette without losing definition.

Fans will be on sure ground as 90s Cars veers into view, setting a disarming tale of infatuation and alcoholic excess over a sample of This Mortal Coil's mellifluous take on Big Star's Kangaroo. In Treays' discography, its closest cousin might be …*Grudge*'s They Told Me It Rained, albeit in a brighter mood.

Contrary to fans' worries about his well-being, Treays appears to be in fine spirits here. The song that cracked a difficult-to-make album open for him, The Old Style Raiders is a hope-fuelled anthem with a piratical chorus, less street-smart scamp than grand-scale troubadour. By the time you read this, it should have gone down the proverbial storm at Glastonbury, as should the more political British Hell, a pile-driver in the Clash-indebted spirit of British Intelligence.

The slower songs work equally well, notably St George Wharf Tower, a gorgeous lament for dreams lost to the price of life, paced with care in readiness to be bellowed back to Treays by his audience live. In between, the Dinsdale-assisted Keying Lamborghinis foregrounds a hip-hop influence for a tale of oligarchs buying out houses, adding new sounds and observational tricks to T's kit-bag.

A Million And One New Ways To Die and Between The Rocks invest galloping indie-rock anthemics with fresh fervour, proof that Treays can still make old moshpit tricks work. Thank You is a drowsier interlude, a bit Lucy In The Sky on downers, though cracked laments Talk Is Cheap and Old Republican make stronger cases for Treays' evolving balladeering skills; whether you call them confessionals or empathetic in-character pieces – Treays isn't one for telling – they offer sure indication of his talents as a songwriter.

And if the latter track seems mired in shame, 50,000 Unmarked Bullets sounds out a guarded note of hope to close, a message of endurance sent to a lost soul. "Someone's holding on," sings Treays, reassuringly, "Someone will not let go." While the closing lines of Alicia Quays couldn't be further away, the tender catch in Treays' songs and voice holds firm. Turns out the 2022 version of Jamie T – warmer, wiser, a little older – was worth holding on for.

Q&A

Jamie T on long waits, Lamborghinis and looking for hope…

It's been a while since we last saw you. What kept you?

It's complicated, really. If you put Covid in there, give me a year on that. Honestly, I don't know. I worked so hard in the years before and I think I lost the plot a bit. It took me a while to get back to making stuff that I felt was naturally me. And it takes me a long time to make records because pound for pound I'm not a great songwriter. The way I do it, I work hard and then you'll always come up with something. It's like monkeys writing Shakespeare.

It's a very detailed album lyric-wise. Was there a story you wanted to tell?

The album took so long that my mind changed over and over while I was doing it. Quite often I'd write songs based on what I thought I wanted the album to be and it didn't work. So the album came together naturally, rather than through a manifesto. I get into phases with songwriting, I tend to go round the houses a bit with it. Some songs you think are great one day, a couple of days later you listen to them and you think, that's rubbish. And then some stick around.

The Old Style Raiders cracked the album open for you. Is it a hopeful song?

I would like to think so. I want hope in everything I do in a sense, especially these days. I'm quite proud of it for that reason. It's easy to write tunes in the doldrums and fucking "woe is me", but it's harder to write something like that.

What was the story behind Keying Lamborghinis?

I wrote it around a slow dead drumbeat and no-one liked it. Then Tom from the Audio Bullys was round my house one night and he stole it from my computer. Actually stole it, no word of a lie. Then he called me at five in the morning three days later and said, "Are you up? I need you to come round." He'd put a drum machine on and a bassline and it turned into a different song. It was such a wonderful moment for me and Tom.

Are you conscious that your audience has an expectation of a Jamie T album or do you try to shake that off?

It's probably a bit of both, to be honest. It's a weird thing that people feel the need to progress all the time. I thought after a while that it wasn't doing me any good trying to progress, because I progress naturally. Whenever I try to do something in a particular way it doesn't feel right, so I go with my gut. I'm a storyteller, most of my songs are narratives. I'm a human being, I'm obviously not what everyone thinks I am. And obviously I'm not the same person who wrote Sheila when I was 17, but I still feel it's me in there.

As told to Kevin Harley

Jamie T: step into his office

True Stripes

Emerging out of a period of patchy experimentation, former White Stripes man gets back to his best.
By Shaun Curran

Jack White: feeling a little blue

Jack White
Entering Heaven Alive
★★★★
Third Man TMR 753 V (CD, LP)

Jack White's second album in the space of three months might well be looked back on as the corrective record of his solo career. If the past few years have seen the former White Stripes man in something akin to his 80s Dylan phase – a legend whose status is long secured wilfully doing what he wants with scant regard for commerciality or what his audience might think – then history might view *Entering Heaven Alive* as the moment the balance is redressed.

Like 2018's *Boarding House Reach*, which featured rap, spoken word and some erratic musical choices, April 2022's *Fear Of The Dawn* was patchily experimental. This is much more recognisably White fare: rootsy, bluesy, back to basics. It's the sort of record you think of when you imagine his Third Man records imprint: classic in sound and wood-chiselled. It also contains some of his best and most melodic writing since his 2012 solo debut *Blunderbuss*, with more than a hint of The White Stripes' latter day takes on folk-blues: see the swaying, bar blues piano of Please God, Don't Tell Anyone and would-be anthemic opener A Tip From Me To You.

Written alongside its predecessor, *Entering Heaven Alive* started life in Kalamazoo, White finding a burst of creative energy after a period of fasting. White burrowed down on his own, leaving some songs in their purest, demo-ish forms: tracks are predominately acoustic with flourishes of piano and strings, with little electric guitar. On the sparse, finger-picking All Along the Way and Love is Selfish, you can even hear White's fingers move across the frets; on Tree On Fire From Within – the best thing here, with its simple piano riff and rolling bassline – White sounds cast in vintage dust.

White can be an abstract lyricist, but here his insecurities, not least around his recent marriage, looms large: Help Me Along has a wedding vow lyric about being in it for the long haul, faults and all; Love A Selfish Thing details his fear of love and how it makes him behave; If I Die Tomorrow worries how his partner will react upon his death. It adds up to White's most relatable – and accessible – record in some time.

Σtella
Up And Away
★★★
Sup Pop 71483 (CD, LP)
Floaty fourth album from pop singer mining Greek roots

Athens-based singer-songwriter Stella Chronopoulou begins life on the iconic US label Sub Pop with this buoyant fourth album. *Up And Away* is Chronopoulou's most ambitious offering yet, a rich concoction of traditional Greek folk-pop informed by Grigoris Bithikotsis and Tzeni Vanou, and US and UK rock and pop too. Recorded with London-based producer Redinho, it's full of songs about being touched by the rub of love, played on Greek and Arabic instruments such as bouzoukis (a long-necked lute) and qanuns. The title track is a little redolent of legendary Turkish vocalist and musician Selda Bacan, while Charmed and The Truth Is bear the unmistakable influence of Fleetwood Mac's Christine McVie. There's a welcome tactile softness throughout this collection of songs that make it a record perfect for summer days, although occasionally they fail to engage when everything becomes a little bit too gossamer light.
Jeremy Allen

Ace Hansel Jr
Songs From Croix-Noire
★★★★
Madhouse Rag MRHCD 0001 (CD, LP)
Rock'n'roll heroics from a top team

Ace is a fictional character vocalised by Jean-Charles Capelli, a French bigwig in the metaverse ("A virtual-reality space in which users can interact with a computer-generated environment and other users," says the dictionary). He's partnered with Mike 'Womble' Batt who produced and co-wrote words and music for the album that's part of a triple-whammy with comic book (by *RC*'s own David Quantick) and video game. The result is striking, Batt's sophisticated pop class evident on numbers such as Bury Me In Tahiti and even the heart-crunching tenderness of his David Essex hit A Winter's Tale on The Moon Over Muscat. It's a powerful sound, dark, flashy guitar rock driving Capelli's soaring vocals, that tips over into sci-fi concept album frolics. *Nick Dalton*

...And You Will Know Us By The Trail Of Dead
XI: Bleed Here Now
★★★★
Inside Out 19658706592 (CD, 2LP)
Austin mavericks reap benefits of lockdown

After a few dates in early 2020, the tour for Austin, Texas's ...Trail Of Dead's last album was terminated, obviously. This left its latest line-up with little to do except watch lots of rockumentaries about the golden pre-Pro Tools era and crack on with their 11th record. Downtime and reduced pressure has done the world of good. This lot have often resembled a catchy prog outfit masquerading as art-rock. Whether exploding frantically, tinkering folksily or navigating multipart electric symphonies, they rarely miss the opportunity for an extended outro, intro or palate-cleansing intermission. Enhanced by guest spots, string sections and quadraphonic plug-ins, the songs are exquisitely crafted and sound richer than Jeff Bezos' divorce lawyer. They'll now have to worry about recreating the most complicated parts in concert. There have been worse problems. *JR Moores*

Beach Rats
Rat Beat
★★★
Epitaph EPT 87911 (CD, LP)
Punk collective channel their younger selves

Bruce Springsteen may forever be the king of Asbury Park, but the small New Jersey city has been a fertile breeding ground for all sorts of music. Beach Rats are a case in point. A punk rock supergroup featuring Brian Baker (Minor Threat/Dag Nasty/Bad Religion), The Bouncing Souls' Bryan Kienlen and Pete Steinkopf, Lifetime's Ari Katz and drummer Danny Windas, the five-piece formed because its members all found themselves there and thought forming a side-project would be fun. This full-length is the follow-up to 2018's *Wasted Time* EP, and possesses a youthful, chaotic energy that a bunch of late-40/early-50-somethings truly have no right to make. But Dress For Sick Sesh, Saturday and closer Fuck You Dad all bristle with authentic intention and youthful vigour, proving emphatically that punk is very much not dead.
Mischa Pearlman

Andrew Bird
Inside Problems
★★★★
Loma Vista LVR 02591 (CD, LP)
Solid 14th solo studio album from eccentric folkie

Over the years, Illinois's Andrew Bird has recorded a complete album of Handsome Family covers, soundtracked The Muppets and starred in the fourth season of *Fargo*; such eclecticism can be indicative of adaptability, though in Bird's case, it's more likely a sign that he's hard to place. His rare mix of whistling, Suzuki method violin virtuosity and Paul Simon-like cerebral indie folk songs have made him a singular figure always on the periphery, and *Inside Problems* is not about to change that. The title track references the Velvet Underground, Atomized taps into Turkish folk and opener Underlands is underpinned with an uncharacteristically funky backbeat, but otherwise its business as usual. If you're already a fan, you'll love every minute. *Jeremy Allen*

Tim Bowness
Butterfly Mind
★★★★
InsideOutMusic 19439973791 (2CD, LP)
Anniversary celebration for singer-songwriter

Although probably first recognised when he appeared in the limelight with Steven Wilson in No Man in 1987, British singer/songwriter Tim Bowness first started performing in 1982 when still in his late teens: as such, *Butterfly Mind* marks the 40th anniversary of these first steps. Part-observer, part-narrator, Bowness revels in a progressive musical world which is intimate and intriguing, and his seventh solo album is both beguiling and elegiac with

Photo (Jack White): Paige Sara

Hot Chip: Spud-u-like

more upbeat songs (Always The Stranger, or the electronica of Only A Fool, for example) being counterbalanced by haunting moments like Lost Player. *Butterfly Mind* is a majestic body of work, and an expansive list of special guests, including Ian Anderson and Peter Hammill among many others, adds to this album's allure. *John Tucker*

Brian Jonestown Massacre

Fire Doesn't Grow On Trees

★★★★

A Recordings AUK 049 LP (CD, LP)

Anton Newcombe's psych-rockers get their groove on

There's a lot of great music around these days but little that's very "rock'n'roll". On the whole that's probably a good thing, but in any case, one can always rely on the latest Brian Jonestown Massacre album to plug the gap. The military beat and scorching axe blast of The Real and leader Anton Newcombe's sweaty nervy delivery on Ineffable Mindfuck (yup!), with guitars cascading and bursting all over the place, ensures a blistering start and reminds us that for Newcombe & co, the clocks stopped *just the other side* of punk. So what to expect here? Rickenbackers, Bo Diddley shuffles, chanting choruses and even the odd Tom Rapp-like mystical psych-folk excursion (What's In A Name), proving beyond question that Brian Jonestown Massacre remains the most 1969 fun you can have in 2022. *Johnnie Johnstone*

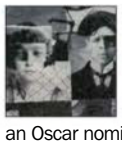
Jessie Buckley And Bernard Butler

For All The Days That Tear The Heart

★★★★

EMI EMIV 2058 (CD, 2LP)

Guitarist and celebrated actress's excellent team-up



The autonomous, intimate world created by Jessie Buckley, an Oscar nominated actor who has starred in *Fargo*, *The Lost Daughter* and more, and prodigious guitarist/producer Bernard Butler is all the more remarkable given they were only introduced two years ago. But the pair have struck up a rare chemistry: *For All The Days That Tear The Heart* is a beautifully raw, fragile, immersive record. Buckley uses her striking, sonorous vocals and flights of natural allegory to summon from a deep well of emotion that suits Butler's acoustic and piano arrangements, which have echoes of trad-folk greats and the more experimental Pentangle. Among the delicacy – the sparse, startling, Seven Red Rose Tattoos, the venerable Beautiful Regret, which lives up it its name – there are moments of transcendence: the soaring strings in the title track's climax as Buckley's voice takes flight; the call-and-response build of the album's cathartic release, Footnotes On A Hill. An album to get lost in. *Shaun Curran*

Theo Croker

Love Quantum

★★★★

Star People Nation/Sony Masterworks 19439882492 (CD)

The "Afrophysicist" releases his seventh album

A jazz trumpeter with an impeccable musical lineage, 36-year-old Theo Croker is the Florida-born grandson of the legendary Dixieland hornblower Doc Cheatham. For a few years now, Croker has produced a series of commendable, genre-fluid albums boasting cosmic themes. On this excellent new opus – whose leitmotif is love in all its many-splendored manifestations – he draws the listener into an immersive world; a pixellated panorama of feathery trumpet melodies floating alongside shimmering clouds of dreamy keyboards, trippy samples and fractured, cut-up drum loops. Croker inhabits similar territory to Robert Glasper – where hip hop, R&B and jazz coalesce – but offers up something more pleasingly colourful. Although he's joined by several big name collaborators (including Jill Scott and Wyclef Jean), you always get the impression that the musical vision is Croker's alone. *Charles Waring*

Hot Chip

Freakout/Release

★★★★

Domino WIGLP 481 (CD, 2LP)

Synth-pop gang put a swing into mid-life mundanity

Hot Chip's eighth album is a resolutely upbeat entry in their canon, accentuated by lead single Down, which initially seems *too* buoyant, without any of the London-based electro-pop outfit's traditional melancholy. Eleanor, too, is one of their sunniest captures, at the intersection of yacht rock and disco. It's not long, though, before the wistfulness creeps in: Hard To Be Funky addresses the dramas facing groovemeisters as they age ("it's hard to feel funky when you're not feeling sexy"). By the time of Cadence Weapon's rap on The Evil That Men Do – plus its sing-song chorus, cautionary lyric and sumptuous dénouement – it is clear that Hot Chip have delivered another gold standard release. Like their live shows, it's the band's unmitigated rapture in the music they create that makes it all so sweetly infectious. *Daryl Easlea*

Matt James

Breaking The Fall

★★★

Costermonger COST11 LP (LP)

Solo album from Gene's wine-selling drummer

Making his living supplying wine to pubs since Gene split 15 years ago, there's no commercial imperative for drummer Matt James to make a solo album. Yet aided by Stephen Street's reliably warm production, James proves a conversational guide to lost love and the type of incisive politics his old band excelled at. Loosely settling into acoustic blues, guests including The Style Council's Mick Talbot, dance collective Pendulum and James' old bandmates Steve Mason and Kev Miles help bring shades of mod, summery pop and, on Simple Message, the bilious indie-folk of The Wonder Stuff. James even offers a perfect Richard Ashcroft impression on the title track's windswept balladry. If James is unlikely to need to quit the dayjob, *Breaking The Fall* is a capable second start, veering away from Gene's baroque realm into the simpler pleasures. *John Earls*

AJ Lambert

Dirt Soda

★★★

Rough Trade IGIB 2022 (CD, LP)

Sinatra grandkid does the fam proud

Combined facilities for dramatic noise-rock and song underpin the latest album from Frank Sinatra's granddaughter, previously heard flexing her talents between punk-ish originals, slanted covers and tributes to grandad. Staff Of The Flag plants her mast in grandiose soil, unfurling reflections on American tragedy and sorrow over a thick, discordant backdrop. Friends gives Lambert's flexible voice room to roam, while My Blood essays darkened-skies soft-rock in the all-fired-up spirit of recent Sharon van Etten. Swathed in heavy-weather distortion, combined covers of Pavement's Strings Of Nashville and Codeine's Broken Hearted Wine are bold interpretative bids, complemented by an equal parts swooning and scorching take on The Casinos' Then You Can Tell Me Goodbye. The album splinters afterwards, but at best, *Dirt Soda* laces its auteur's scuffed classicism with heady reserves of brash beauty. *Kevin Harley*

Lykke Li

EYEYE

★★★

PIAS R 1290 LP (CD, LP)

Swede popper's lo-fi collection of alt torch songs

Lykke Li's fifth album is a sad, nocturnal affair that evokes long, listless car journeys looking for a motel to crash in. Appropriately it was recorded in an LA bedroom with long-time production collaborator Björn Yttling, the Swedish singer recording all her vocals through a cheap drum mic to capture "the intimacy of listening to a voice memo on a macro dose of LSD". The songs are more than adequate, if similarly paced, but one can't help yearning for some of the zip and space of *Youth Novels*. *EYEYE* is also available in video form, though as the distorted vocal becomes wearing, you sort of wish they'd spent all that extra time and money on nailing the production. *Jeremy Allen*

Mapache

Roscoe's Dream

★★★★

Innovative Leisure LPIL 005 (CD, LP)

Spaced-out folk duo's wonderful third

There's an abundance of riches here, evidence of a confident outfit on peak form. Call it cosmic folk, perhaps, but beyond any genre debates these songs from Clay Finch and Sam Blasucci's band shine out gloriously. They include I Love My Dog (a tribute to the terrier who inspired the album's title), the sunshiny exuberance of Love Can't Hold Me and the serene splendour of They Don't Know At The Beach. Other highlights include the beautifully constructed Tell Him, which channels a Turtles-like pop sensibility to create a joyous groove. The musicianship and vocals are exceptional throughout, such as on Nicolette and the superb Tend Your Garden where the band create some exquisite interplay, With a crisp production too, the overall impact is stunning. And here's to Roscoe. *Steve Burniston*

Metric

Formentera

★★★

Thirty Tigers MET 80216 (CD, LP)

Canadians enter their third decade still rushing ahead

Next year marks the 20th anniversary of Metric's debut album *Old World Underground, Where Are You Now?*, yet there's still a sense of unfulfilled promise surrounding the Canadians. They've come close to breaking through at times, whether with the urgent punk of 2005's *Live It Out* or 2015's grandiose *Pagans In Vegas*. Self-produced again after Justin Meldal-Johnsen oversaw *Art Of Doubt* in 2018, album eight sees Metric offer a taste of all their divergent styles. Indeed, 10-minute opener Doomscroller incorporates singalong indie, angsty punk and a ferocious Underworld clatter in one song. That urgency is where Emily Haynes remains most convincing, with False Dichotomy trying to burst free from its college radio moorings. If there's nothing as instantly addictive as past riot Monster Hospital, there's enough euphoric anthemics for Metric to generally still sound imperial all these years on. *John Earls*

New Albums

To The Max

Impressive and progressive melange from noisy Brit School alumni. *By Jeremy Allen*

Black Midi: the next generation of prog

Black Midi

Hellfire

★★★★★

Rough Trade RT 0321 LP (CD, LP)

Black Midi have been bursting with potential since they emerged on Dan Carey's Speedy Wunderground label in 2018. Four years later, that promise comes to fruition on *Hellfire*. Prog-punk meets avant-rock; burlesque meets the grotesque; jazz metal meets showtunes and alt. country meets *Looney Tunes*. It's sonic overload at times, mercurial and tangential, though there's never any sense that Geordie Greep, Cameron Picton and Morgan Simpson aren't fully in control of their awesome juggernaut.

Their third album is a larger-than-life declaration of intent, as indefatigable and audacious as Muhammed Ali at times. The decision to make each song a picaresque adventure written in the first-person adds to the hyperreal menace, and as each miscreant is revealed, it becomes clear they're as indebted to Jacobean theatre as they are to cabaret. On top of that, a contemporary video game sheen envelops the whole thing. For an album that shapeshifts so much, it's important to note that its all wonderfully cohesive.

Some of that has to come down to their choice of producer: Marta Salogni (Bjork, Holly Herndon), had a dry run with John L on their previous album *Cavalcade,* and here she augments the Black Midi sound with ProTools wizardry. The live takes exemplified by the debut *Schlagenheim* are eschewed here for a more layered approach, building sonic universes that expand with the swell of sumptuous multi-tracked strings and skronking horns. Songs such as The Race Is About To Begin and Sugar/Tsu pepper us with beat-like words that appear to have been cut-up again and regurgitated by Greep's machine-gun mouth, before he shifts gear with his ever-improving croon when the mood takes him.

Unexpectedly, Black Midi have done for progressive rock what Gareth Southgate did for waistcoats, though its a tempestuous prog that stutters and changes direction, joining a lineage that stretches back to Frank Zappa's *Lumpy Gravy* and beyond. Where musical diversions were once derided as pretentious, especially by players as virtuosic as these, the modern fight for attention as genres pile up in your cerebral cortex means *Hellfire* is very much an album that reflects the here and now.

Q&A

Black Midi drummer Morgan Simpson on the inspiration's behind the trio's complex third.

The showtunes are stronger and more frequent on *Hellfire*. It's almost Weimarian at times isn't it?
Yeah, there's definitely a theatrical feel to it. We're all into the idea of theatre in a way that maybe doesn't coincide with what a rock band is supposed to play. We love people like Leonard Bernstein.

You say rock music, but there are so many styles in there, aren't there? As BM's drummer, do you come from a jazz background?
Far from it, actually. I grew up on gospel music. Everyone in my family is really musical and I started playing in the church when I was four. We listened to Walter Hawkins and Richard Smallwood, then I got to the BRIT School and was introduced to the Mahavishnu Orchestra, King Crimson, Gentle Giant, Boredoms and Swans. My brain was completely open to it.

Can I hear real strings on *Hellfire,* too?
Blossom Caldarone, one of my good friends from school, kindly blessed us with her cello-playing skills. We couldn't facilitate getting an orchestra in the room so Blossom was just playing parts and layering. She has an EP coming out later in the year; you should check it out.

And you recently recorded with Steve Albini for some limited-edition flexi discs. How was that?
It was amazing working with Steve. For a long time it felt like a fairytale idea, then – long story short – he reached out by email. We had a few days in Chicago of just recording stuff, really. It sounds really simple, but that was the vibe. And because his sound is so different, it just brings a completely different energy to it.
As told to Jeremy Allen

Minru

Liminality

★★★★

Morr Music MM 183 (CD, LP)

Soporific excellence from Swedish musician

Minru is the project of Berlin-based, Swedish musician Caroline Blomqvist. A testament to a loss which gently permeates this reflective album's tone, *Liminality* commences with a surging wave of sound, unfurling a set of songs that combine a folk sensibility with subtle synths and strings. The resultant blend works particularly impressively on tracks such as In Between, Will I Ever Find and the pensive Light End, where the synths add a spectral beauty. Blomqvist's distinctive, crystalline voice is an instrument in its own right and provides emotional impact throughout, including the sculpted soundscapes of Into The Well and Metamorphose. *Liminality* has a meticulous musical continuity that requires attentive listening, acknowledging the transitional state suggested by the title. It's worth it; there are powerful ideas within these elegantly crafted songs. *Steve Burniston*

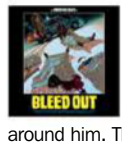
Mountain Goats

Bleed Out

★★★

Merge MRG 799 (CD, LP)

Poetry with a punch



These American lo-fi rockers are comprised of singer-guitarist John Darnielle and a revolving cast around him. They have been at it for almost 30 years, their hypnotic, country-flecked sound somewhere between the Feelies and our own modern-day Curse Of Lono. Here, Darnielle reunites with chums after far too long watching a lockdown menu of violent movies for a swiftly-recorded set with numbers such as Need More Bandages, the title track and the ebullient chant of Wage Wars, Get Rich, Die Handsome. It's snappy, tuneful guitar rock, the occasional plaintive drone of a stray sax, with pop-friendly vocals that can even transform the songs Hostages and Make You Suffer. And for all the Tarantino-esque imagery, there's a poetic edge to the lyrics that turns everything on *Bleed Out* on its head.
Nick Dalton

Photo (Black Midi): Atiba Jefferson

Paolo Nutini
Last Night In The Bittersweet
★★★★
Atlantic 0190296114706 (CD, LP)
Scotland's great herbalised rock hope returns

In his career's first decade, Paisley's Paolo Nutini transformed from upbeat indie-pop troubadour to nascent heritage rock artist. After a hiatus since the analogue maturity of his third and most recent album, 2014's *Caustic Love*, this epic 70-minute comeback doubles down on his timeless, fastidious rock authenticity. Nutini wails like Robert Plant over clashing guitars and Patricia Arquette's "you're so cool" line from *True Romance* on the opening, Zep-like Aftermath, then shifts into smooth, bittersweet 80s MOR on Radio. He roams through Television-edged post-punk gospel on Lose It, ambling Johnny Cash romanticism on Abigail, and a wash of Moog, birdsong and Sunset Beach electric guitar peals on Take Me Take Mine, his fallen angel West of Scotland vocal cutting through every song like butter. Like all the best overambitious double albums, there isn't a minute you'd trim.
David Pollock

Gilbert O'Sullivan
Driven
★★★★
BMG 4050538753325 (CD, LP)
Enduring and much-loved maverick returns

Fifty years since Alone Again (Naturally) was the second biggest-selling song of the year in America, the Irish-born, Swindon-raised chansonnier Gilbert O'Sullivan hasn't lost his knack for charming melodies and candid phrases. He's not reinventing wheels here, but whereas 2018's Ethan Johns-produced self-titled album was relatively stripped down, *Driven* adopts a full pop production (by Simply Red and Eurythmics collaborator Andy Wright) and invites vocal cameos from KT Tunstall and Mick Hucknall. Such bullet points are side issues, as at heart this is still O'Sullivan presenting his wry, twinkling, worldview, never fretting if that occasionally lapses into tweeness. His wide-eyed, indefatigable innocence is easy to enjoy, and the love songs and gentle life observations reassert that he's a writer not a fighter. The buoyant stand-out Blue Anchor Bay reminds us that at his best, Gilbert O'Sullivan is the cult McCartney.
Chris Roberts

Kelly Lee Owens
LP.8
★★★★
Smalltown Supersound STS 394 (CD, LP)
Welsh electronic artist crafts sublime minimalism

How many other albums have made so much from so little, you find yourself wondering through the otherworldly odyssey of Welsh electronic artist Kelly Lee Owens' third album. Recorded in Oslo with noise artist Lasse Marhaug, it makes a feature of its strategic minimalism; the pumping heartbeat rhythm of Release alongside Owens' rhythmic repetition of the title, for example, or the unhurried ambient synthesiser and voice compositions of S.O (2) and Olga. Yet amid an album of pure, gorgeous electronic mood – her ambition was to cross the styles of Throbbing Gristle and Enya – there are still moments of perfect narrative, like the nostalgic piano reverb of Nana Piano and the understated climate protest song-poem Sonic 8. *David Pollock*

Katy J Pearson
Sound Of The Morning
★★★★
Heavenly HVNLP 204 D (CD, LP)
Uplifting second from Bristol singer-songwriter

There is a keep calm and carry on spirit to Katy J Pearson's impressively melodious second album. Much of the record sees Pearson attempting to navigate a newly uncertain world – variously the bonfire of recent world events, new relationships, and her changing status as a rising star – but, like its equally bright and breezy predecessor *Return*, *Sound Of The Morning* displays an irrepressible knack for songwriting. There's a nimbleness, too, as she sets her idiosyncratic voice to different settings: there's the Anais Mitchell-esque folk of the title track; the mid-80s' Kate Bush electronics of Howl; the electro-pop of Confession and Game of Cards. Talk of the Town even travels along the same pulsating, synth-laden road as recent War on Drugs. A real treat. *Shaun Curran*

Perfume Genius
Ugly Season
★★
Matador OLE1520 (2LP)
Disappointing dance project from Mike Hadreas

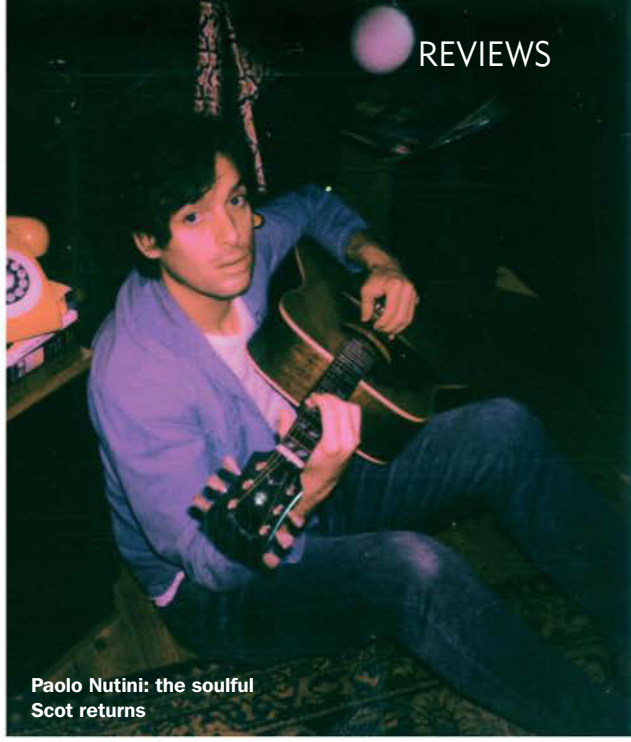
Although *Ugly Season* is technically a Perfume Genius album, it's wildly different from its five predecessors. That's because, instead of serving as a soundtrack to Mike Hadreas's personal trauma, this music is from Perfume Genius' 2019 dance project, *The Sun Still Burns*. As such, these 10 experimental and often wordless tracks are rhythms and melodies designed to explore the sensuality of the physical body, rather than inhabit the emotionally fragile states most Perfume Genius songs evoke. There's still tenderness present – notably on unnerving, smoky opener Just A Room, Teeth and the neo-classical experimentation of Scherzo – but it's ultimately overshadowed by the monotonous electronic pulse of Eye In The Wall and the jarring quasi-ragga of the title track. While those songs may have worked onstage, on record they fall sadly short.
Mischa Pearlman

Alex Rex
Mouthful Of Earth
★★★
Neolithic NEOLITHIC 0008-LP (LP)
Scottish songwriter cuts loose on latest solo effort

Following the dissolution of his group Trembling Bells, Alex Neilson has released four excellent albums of heady, gritty and soulful songwriting as Alex Rex. Still, long time Neilson-watchers with a taste for the experimental might have wondered if the Glasgow-based drum worrier had tempered his more offbeat impulses. Recorded during a break from touring 2020's *Andromeda*, *Mouthful Of Earth* suggests Neilson is as connected to his avant garde roots as ever. Nine tracks of visceral spoken word set to machine rhythms, industrial drones, free percussion and crackling static, *Mouthful Of Earth* can be a tough listen. But its unflinching and brutal examination of Neilson's "wretched moods laid bare" has an often-exhilarating freedom about it and makes for a revealing counterpart to his more conventional albums.
Jamie Atkins

Bobby Sparks II
Paranoia
★★★
Leopard D77 088 (2CD, 2LP)
Funkateer serves up a sonic feast

Texas-born Sparks, whose day job is playing keys for Snarky Puppy, doesn't do things by halves; his previous album, 2019's *Schizophrenia*, was a sprawling double album and this new one, which has a running time of over 140 minutes, is also gloriously over-the-top. *Paranoia* is a breathtakingly kaleidoscopic synthesis of sampladelic funk, jazz, soul, gospel, hip-hop and even Indian music featuring some big name guests; among them bassist Pino Palladino, saxophonist Chris Potter, guitarist John Scofield and drummer Dennis Chambers. Sparks leavens his mystic brew with a couple of Prince covers; DMSR and a gorgeous Sometimes It Snows In April, the latter beautifully fronted by Lizz Wright. With more varieties than Heinz, *Paranoia*'s myriad flavours might be too excessive for some palates but one thing's for sure: it's never boring. *Charles Waring*



Paolo Nutini: the soulful Scot returns

Walter Trout
Ride
★★★
Provogue/Mascot PRD 76772 (CD, 2LP)
Thirty albums in and still going strong

You might be forgiven for thinking that, at 70 years of age, Walter Trout might consider retirement, or at least slowing down. Instead, he signs with a new label and records his 30th solo album, the largely introspective *Ride*, which does little to disguise its lyrical focus on the bluesman's traumatic early years. It's not all downbeat, though, and Trout's calling card is an innate ability to ensure that lyrics and music mesh beautifully. As you might imagine given Trout's track record, it's a highly accomplished offering, evocative and contemplative in equal measure. From the reflective Follow You Back Home to the sparky I Worry Too Much and the tempestuous Hey Mama, the album is a box of delights, and the laid-back Destiny brings things to a satisfactory conclusion.
John Tucker

White Spirit
Right Or Wrong
★★★
Conquest Music CNQ 011 CD (CD)
'Lost' songs lovingly reborn

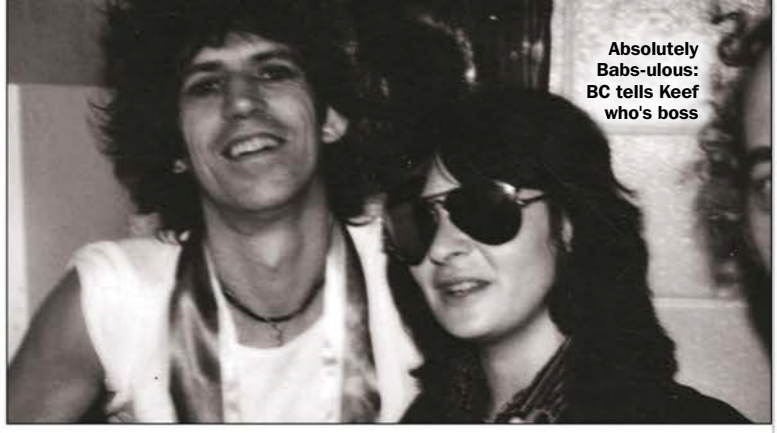
After losing guitarist Janick Gers to Iron Maiden and their deal in 1981, White Spirit's keyboard player Mal Pearson and drummer Graeme Crallan recruited guitarist Mick Tucker, bassist Toby Sadler and then-unknown vocalist Brian Howe to work on a second LP. The unfinished album saw the band move in a more AOR direction – Lady Of The Night could easily be Foreigner – and Howe went on to greater things fronting Ted Nugent and Bad Company. As the newly discovered tapes had deteriorated, the music has been reworked by Pearson and Tucker, supported by bassist Neil Murray and drummer Russell Gilbrook. The plan was to keep Howe's presence throughout, but vocalists Jeff Scott Soto and Lee Small had to rescue four tracks. In tribute to Howe's later success, a cover of Bad Company's Holy Water fleshes things out.
John Tucker

NEXT MONTH
Loudon Wainwright III **Wu-Tang Clan**
Osees **Blondie**
Neu! **Cass McCombs**

Books

That's Showbiz

The celebrated PR of Madonna and Keef documents a life in music.
By Kevin Harley



Absolutely Babs-ulous: BC tells Keef who's boss

Access All Areas

Barbara Charone
★★★★
White Rabbit, £12
ISBN139781474622288, 224 pages

Journalist turned powerhouse PR Barbara Charone's memoir lands bathed in nostalgia. Recalling her graduation day, Charone paints a picture of fine weather, *Happy Days* on TV, Macca and Wings at No 1. Swiftly, the tone is set for a tale of a charmed life, the gifts of which Charone embraced with a passion for music, an unbridled enthusiasm and weapons-grade reserves of persistence.

Writing with the fuss-free ease of someone who doesn't need to over-elaborate, Charone documents a move from Glencoe to London, where her future awaits. Having written for *Rolling Stone* and *Crawdaddy*, she soon writes for the UK inkies, swiftly earning Keith Richards' trust; she's close by for the heroin charges.

Heady recollections of star access burst from the pages, along with colourful tales of drink, drugs – and a Detroit firework. A career in PR brings Madonna, whose press Charone still shepherds today. Encounters with Neil Young and Lou Reed – grumpuses both – prove less fertile but Charone's undampened spirit steers her to sturdier ties with Elvis Costello, R.E.M., Rufus Wainwright, Depeche Mode, Primal Scream and Dave Grohl, among others. A picture develops of resilience and a life well lived, peppered with solid life advice (don't mix cocaine and football) and vivid anecdotes. Despite her "formidable" reputation, Charone's endearing gratitude shines through.

Q&A

Barbara Charone on her long relationship with Keith Richards, her Madgesty and more…

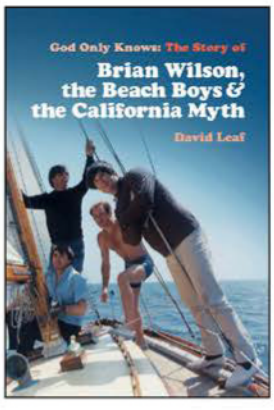
You're affectionate about the people you've worked with. Do you feel blessed to maintain such bonds?
I feel lucky but I think you earn the respect. I try to be honest and loyal. There's that old saying: if it ain't broke, don't fix it. I think the same could be said for having long-term relationships with artists.

Your bond with Keith Richards has been extraordinary. How has it evolved?
When I was a journalist, music magazines and papers were the only way to read about artists. There was no social media, no Instagram, nothing! I was lucky enough to get to interview the Stones fairly frequently for *Sounds* and also for US magazines *Crawdaddy* and *Cream*. Then when I wrote an authorised biography on Keith, I spent much more time interviewing him and the rest of the band and assorted producers, family and friends. When I started MBCPR in late 2000, Keith was one of the first clients we took on and it's been great to be on the other side, so to speak, and do his PR now rather than write about him.

You will always be associated with Madonna in many people's eyes. Is she the artist you'd choose to be remembered for?
She's certainly one of my favourites and I'm extremely proud to be remembered as someone who has worked with her for such a long time. I really don't think she gets enough credit for the incredible body of work she has produced. It's extraordinary. Madonna went from playing a 20-minute set at Koko (Camden Palace) to playing Wembley Stadium as her next show in London. That is just mind-boggling and will never be repeated.

What's the secret to your connection?
Trust.

You've had a charmed career. Is there anything still to achieve? The book has the makings of a Cameron Crowe film!
I would love it if Cameron agreed! *Almost Famous* is one of my favourite ever films and *Jerry Maguire* is a close second. I'm not sure who would play me, though!
As told to Kevin Harley

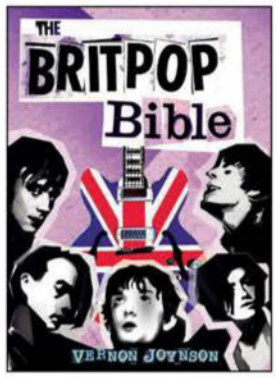


God Only Knows

David Leaf
★★★
Omnibus Press, £18.99
ISBN 9781913172749, 472 pages
Expanded update of first ever Beach Boys biography

Originally published in 1978, under the name *The Beach Boys And The California Myth*, David Leaf's landmark Beach Boys biography has been long out of print. Here it's given a hefty expansion taking in its 1985 update and a whole new third written in time for Brian Wilson's 80th birthday. Crucially, it's also now framed as it perhaps always should have been: as a love letter to Brian Wilson, with whom Leaf has become both personally and professionally involved since he first moved to California in the mid-70s as an obsessive fan who decided he could "write a book about Brian, become his friend, and help him finish *SMiLE*".

Damned if he didn't do just that, but while that first edition was written with all the forgivable ego of passionate youth, this update often feels like its subtitle – *The Story Of Brian Wilson, The Beach Boys & The California Myth* – should have led off with Leaf's name. Wilson's latter-day emergence as a solo artist seemed nothing short of miraculous following his steep decline, but we often lose sight of it as the author offloads a roll call of projects he has been involved in, with added testimonials expounding the brilliance of his original book. Perhaps aware that he is no friend of Mike Love, Leaf feels the burden of proof is upon him. No need. The importance of his work – and his role in Wilson's creative and personal rehabilitation – speaks for itself, not least the *Beautiful Dreamer* documentary, which Leaf directed and which charts Wilson's shock return to the project which almost pulled him under at the height of his powers. "No longer on the outside looking in… I'm on the inside," Leaf writes today. His proximity to Brian isn't the problem; he just gets in the way of himself. *Jason Draper*



The Britpop Bible

Vernon Joynson
★★★★
Borderline, £55
ISBN1899855247, 724 pages
Everything you wanted to know about indie in the 90s

Most readers may associate the Britpop era of the 90s with a handful of classic bands like Oasis, Blur, Pulp, Elastica and Suede. Vernon Joynson's new tome takes the reader on a journey into every nook and cranny of the period from Saint Etienne to Soda, listing every recording as well as giving a potted history of their activities. Covering the wide variety of musical styles of the period, it's a treasure trove of facts and information that is absolutely fascinating. For example, poor old Freaks Of Desire's forward momentum included recording a track for the film *Showgirls* but their rise was halted by the collapse of Dave Stewart's Anxious records. This really is the bible of the era and an essential purchase. *Ian Shirley*

Exit Stage Left

Nick Duerden
★★★
Headline, £20
ISBN978147227777, 368 pages
Musicians muse on life after their allotted 15 minutes

Subtitled *The Curious Afterlife Of Pop Stars*, this well-researched work examines how musicians cope once their moment has passed. Hope often springs eternal, and once beyond a weird attempt to wring philosophical gems from The KLF's Bill Drummond, we're into the case studies. It's unfortunate the Only Ones' Peter Perrett is first, as the self-confessed junkie-turned-drug dealer is an impossible act to follow.

The undaunted Duerden doggedly pursues his prey. Yet with such a diversity of names featured, who will be as interested in Gary Lightbody and Lisa Maffia as Shaun Ryder and Alex Kapranos? And there are oddities: while Don McLean has never really been out of the spotlight, his 2016 domestic violence conviction receives just a paragraph in eight and a half pages. Duerden then spins half that mileage out of a few Joan Armatrading asides, a feat as amazing as the choice of rent-a-quote Robbie Williams to end the book is tiresome. After 350-plus pages, a conclusion is called for, but there isn't one. Some performers can't seem to understand why their fans want to hear the stuff they know while others are happy to still be singing for their supper. The monetary aspect is arguably underplayed: songwriters who wrote just one standard have a pension fund, while drummers tend to escape both limelight and royalties. Stewart Copeland is both a rare exception and a standout interviewee. His take: "It's important to never forget that… it's all just a big illusion." *Michael Heatley*

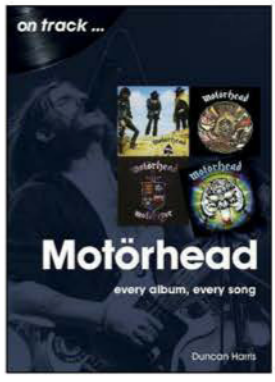
Living On A Thin Line
Dave Davies
★★
Headline, £20
ISBN9781472289780, 289 pages
Follow-up memoir from Kinks six-stringer
So why should Kinks guitarist Dave Davies, having delivered a serviceable autobiography in 1996's *Kink*, decide to give us another? Could it contain some hitherto unknown bombshell about brother (Sir) Ray… more on his bisexuality… or could there be, er, something else? As it turns out, most of what's happened in the quarter-century since the long out-of-print and well received *Kink* relates to an obsession with the spirit world, a series of personal experiences (most notably a paralysing stroke in 2004) and the passing of many close family members having heightened his awareness of such matters.

Music is covered as you'd expect, though there's not much more that can be said about the guitar solo on You Really Got Me – still Dave, never Jimmy Page. And while he is often as mystified as anyone as to the twists and turns of his songwriting brother, the younger Davies happily documents in detail his own lesser-known recordings, made in-between the mess of extricating himself from one relationship after starting another. If the six-string is a phallic symbol, Dave Davies is surely the ultimate lead guitarist.

Ghost writer Philip Clark ensures all the bases are covered, although as the Kinks sink creatively it all subsides into lists of albums, songs and musicians. By then, though, you feel you've had your money's worth. And while Dave is unlikely to offer a third version of his life, a biography by US writer/Moby Grape chronicler Cam Cobb is scheduled for 2023. Can any uncharted Kink possibly remain undisclosed? *Michael Heatley*

Glam: When Superstars Rocked The World 1970-1974
Mark Paytress
★★★★
Omnibus Press, £30
ISBN 9781913172282, 306 pages
Lavish deep-dive into an era that changed everything
Of the hallowed *RC* alumni, it was always a surprise when Peter Doggett, the very embodiment of check-shirted authenticity, would write the major David Bowie book instead of Mark Paytress, this magazine's feather boa emeritus, whose Marc Bolan volume is a standard reference on the subject. Now, Paytress returns to his home turf with *Glam: When Superstars Rocked The World 1970-1974*, a detailed and illuminating account of a much-misunderstood genre.

A sumptuous picture book, *Glam* is full of instant, easy illustrations that bring Paytress' detailed text to life. It begins with the 'death of rocktopia' with Hendrix's lacklustre 1970 Isle Of Wight performance and his passing a month later and closes with Bolan's death and the onset of punk, the musical revolution that would not have happened without glam. All landmarks are appropriately covered – the obvious turns (Marc'n'Dave, Sweet, Slade, Roxy), to those who were seen as fellow travellers even if their impact either diminished or they went in different directions: The Faces, Elton John and, most notably, Alice Cooper. Paytress' sense of camp, glamour, eccentricity and turn of phrase course through the text; in the opening quotes we hear from Bolan and Bowie, but also Robin Tripp, the character played by Richard O'Sullivan in *Man About The House*. *Glam: When Superstars Rocked The World 1970-1974* rewires the narrative to give a sense of what actually happened. *Daryl Easlea*



Motörhead – On Track: Every Album, Every Song
Duncan Harris
★★
Sonicbond Publishing, £15.99
ISBN 9781789521733, 160 pages
Wide-ranging album-by-album overview
There can't be many rock/metal fans who don't possess at least a smidgen of respect for Motörhead, and Duncan Harris is certainly much more than a casual fan. In traditional *On Track* fashion he works through the band's back catalogue album by album, highlighting the good ("a blinder of a collection," he says of *Orgasmatron*), the bad (*Snake Bite Love*: "the best thing about this album is the rear booklet photo") and the downright ugly, referring to the atrocious Stand By Your Man collaboration with Wendy O. Williams as "a blot on Motörhead's catalogue that will never be quite rubbed out." And although it's not actually Motörhead as such, even the cover of Run Rudolph Run sung by Lemmy on the jolly *We Wish You A Metal Xmas...* compilation gets a look-in.

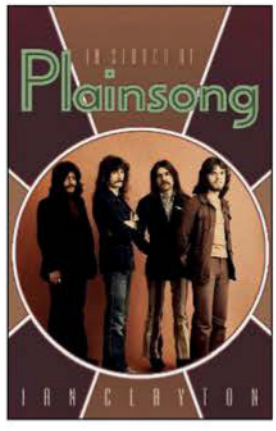
On the downside though Harris makes many sweeping statements with nothing to back them up. Of the dreary Love Me Forever, Harris notes that "Lemmy was very taken with the riff..." without adding how he knows that Lemmy was so riff-smitten. In a similar way comes: "Lemmy would never admit it but he was humbled by the relative failures of *Iron Fist* and *Another Perfect Day*." Was he humbled? Too late to ask such questions now. It's an interesting entry-level read, but doesn't compete with the works of Motörhexperts Messrs Burridge and Stevenson. *John Tucker*

Decades: Black Sabbath In The 1970s
Chris Sutton
★★★
Sonicbond Publishing, £15.99
ISBN 9781789521719, 176 pages
The first 10 years of Birmingham's finest
The *Decades* series is ideal for a band like Black Sabbath, given that for many fans the 70s was THE decade of the band. These were the glory days when Ozzy Osbourne, Tony Iommi, Geezer Butler and Bill Ward released eight LPs and conquered the world several times over, and everything since has been either Sabbath-like or Sabbath-lite. So it's perhaps fitting that Chris Sutton puts these years under the microscope, although he picks the story up with a recap of the early days and the 1969 demos before delving into *Black Sabbath* itself, famously released on 13 February 1970.

Like the majority of the band's chroniclers, Sutton awards the first six albums all the brownie points. The decade's final two offerings, *Technical Ecstasy* and *Never Say Die*, are sat firmly (if not necessarily justifiably) on the naughty step, although he does manage to find a few good words to say about them both; and the final chapter on the band's live recordings is extremely interesting. There are many, many Sabbath books on the shelves already, and although Sutton's offering probably won't add much to what's already out there it's an interesting and concise way to evaluate what was to be the first phase of the band's lengthy and influential career. *John Tucker*

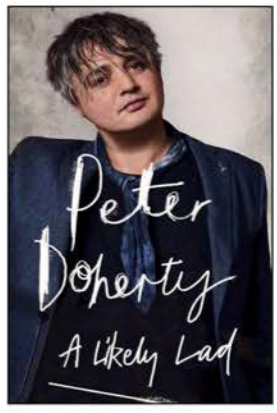
Neil Young By Hanekroot
Gijsbert Hanekroot & Gijsbert Kamer
★★★★
Excelsior Recordings, £26
ISBN9789090348520
The Godfather of Grunge captured by Dutch snapper
Hanekroot's monochromatic images of The Rolling Stones, Eagles, Bob Dylan, Sparks, Lou Reed and Patti Smith are amongst the most evocative rock photography of the early 70s. His work was most often published in the Dutch magazine *Oor*, but he is perhaps best remembered for the image of Neil Young, captured at London's Rainbow Theatre, which adorned the cover of *Tonight's The Night*. The same image, quite naturally, is reproduced here as the cover to this pictorial volume chronicling several of Young's European tours between 1971-76.

If the text – by Gijsbert Kamer – is fairly thin, it nevertheless successfully contextualises the images which are lavishly reproduced. Not only are Young's solo performances captured but also several with Crosby Stills & Nash, while Hanekroot's unlimited access ensures a smaller portion of the book is apportioned to backstage goings on. Don't expect anything sleazy – instead their candid intimacy reveals more about Young's character than any stage shot could. Whether with head bowed at the wheel of a car, strolling nonchalantly through Amsterdam's Jordaan district or sharing a quiet moment with son Zeke, there's something both striking and poignant about these more private portraits. Sure to appeal to Young completists and those with a genuine appreciation of vintage rock photography. *Johnnie Johnstone*



In Search Of Plainsong
Ian Clayton
★★★★
Route Publishing, £24.99
ISBN 978-1901927-87-0, 240 pages
A song of success and sadness
As subjects go Plainsong could be said to be a tricky one: a band who made one album and splintered within a year. Yet that 1972 album was the folk-rock gem *In Search Of Amelia Earhart* and the band featured Iain Matthews, fresh from worldwide success with Woodstock, and Andy Roberts, on the verge of cracking it with his band Everyone.

The story is largely told in quotes from the protagonists (the other half of the band, Bobby Ronga and Dave Richards are long departed) and is seen as a see-saw. The first half tells of the trials of getting together; then it tips over into success and the business pressures that drove them apart. Lots of input from their producer/mentor Sandy Robertson as well as from Elektra boss Jac Holzman who signed them to a major transatlantic deal, but who turned out to be more interested in Matthews as a solo act. Recriminations, sadness and the rock'n'roll dream shatter – but Roberts and Matthews are now the best of friends and still work together as *Amelia Earhart* celebrates its 50th anniversary. Oh, and there's a concert CD of one of their earliest shows with bonus reunion tracks. *Nick Dalton*



Peter Doherty: A Likely Lad
★★★★
Little Brown, £20
ISBN9781408715482, 336 pages
The Libertine looks back into the sun
As proven by this warts-and-all memoir, Pete Doherty has led a chaotic life, even stretching back to his nomadic childhood following around his strict army major father. Driven by a fame-at-all-costs mentality, Doherty recounts in detail the rise of The Libertines and his fall into heroin addiction, through Babyshambles' success and his tabloid infamy. He doesn't hold back: with plenty of self-reflection, everything from his relationships with Libertines co-writer Carl Barat and Kate Moss to the controversial death of Marc Blanco is confronted head-on, making for a confessional account that veers from sweet and humorous to rather desperate, swinging from protestations of innocence to admissions of guilt. We learn that Barat once tried to kill himself and Doherty nearly got it on with Amy Winehouse; we also discover Doherty's own near-death experience when his heart stopped after an overdose. If the final third of the book gives an all-too real picture of Doherty's seemingly neverending cycle of problems – tabloid persecution, constant arrests, spiralling drug addiction, the death of close associates – then at least it ends on a positive note: Doherty clean, married, and happily living in France. *Shaun Curran*

Movies

Purple Reign

Pomp and circumstance from a stratospheric career high.
By Jason Draper

Prince & The Revolution: another thrilling revolt in full swing

Prince & The Revolution: Live

Legacy Recordings 19439957162 (2CD/Blu-ray)

★★★★★

The *Purple Rain* film made Prince a global icon, but while a couple of million people witnessed him in the flesh on his subsequent US tour, entire continents were left stranded when he called time on the whole era after 98 punishing shows. With a new album prepared for release just two weeks after the tour's close, he was more than ready to move on.

If *Purple Rain* had stormed the box-office and album charts in the summer of 1984, *Prince & The Revolution: Live* is the culmination of the frenzied months that followed.

"Hello Europe" reads a banner in the crowd, both greeting and taunt as this landmark show, filmed at the Carrier Dome in Syracuse, New York, on 30 March 1985, was broadcast live across Europe in one of the world-firsts that seemed to fall from Prince's pockets with every passing day. Across two hours largely dedicated to the *1999* and *Purple Rain* albums, Prince, The Revolution, and lighting and set designer Roy Bennett (latterly in the wings with Lady Gaga and The Weeknd) delivered an immersive show that sought to make arena audiences feel as though they were extras in Minneapolis's First Avenue club: ticket-holders largely dressed the part; hydraulic staging, balconies and scattered props did the rest.

It's fair to say that mid-80s satellite imagery struggles even with iPhone technology of the 2020s, but the murky picture of deteriorating old VHS copies is now brighter, with a particular improvement in the close-ups.

Pushing the SD original into an HD experience for today, however, is the new audio mix – a complete overhaul from the master tapes which gives the recording greater power while bringing out depth and nuance that elevates it from broadcast-quality to a proper live-album sound.

Throughout it all, Prince is in his pomp – one minute he's Little Richard at the piano, the next he's James Brown, running The Revolution through byzantine changes with nothing so much as a finger in the air or the drop of a hankie.

Throughout it all, he's his virtuoso self, splitting the heavens with his guitar solos and playing out his ongoing attempt to resolve the content in his lyrics with the verses in his prayer book. If rock ever had a Second Coming, this is about as close at it got.

Elvis

★★★★★

Warner Brothers (Cinemas)

Much more than just a Hound Dog

No matter how one would wish it otherwise, in popular culture Elvis Presley still appears somehow naff in comparison to the much-loved titans who followed in his wake. Hollywood, Wooden Hearts and his demise continue to obscure the scale of his achievement. If anyone could make a film that attempts to redress the balance it would be Baz Luhrmann, a director whose films are just as gaudy, loud and larger-than-life as Presley was in his heyday.

Telling the Presley story through the eyes of Colonel Tom Parker (Tom Hanks) is a brave move considering the received antipathy toward the manager. Without Parker's vision, Presley would never have broken through on the scale he did; yet once at a summit comfortable enough to maintain Parker's lifestyle, Presley was imprisoned there, remaining a global yet local artist.

Switching between naturalism, comic book and flashback, *Elvis* is a mixture of flight-of-fancy and painstaking detail. A string of key moments are unpacked at leisure – the Louisiana Hayride, *The Steve Allen Show*, his mother's death, courting Priscilla. Best of all are the 1968 *Comeback Special* and Presley's 1969 return to Las Vegas, where Luhrmann strips Presley to his very essence, a man in passionate love with music. When he instructs the band how he wants That's All Right played, it should strike a chord with anyone who feels similar. *RC* was relieved that Presley's meetings with The Beatles, Tom Jones or Richard Nixon weren't depicted in the film and that we didn't see him attempting to "kill Mike Stone" [*the Karate instructor with whom Priscilla had an affair – salacious Elvis Ed*]. Presley's dark side is undeniably depicted but not wallowed in, but it is no whitewash.

If Rami Malik can win an Oscar for an exceptional caricature, then Austin Butler should, too: he completely embodies Presley. It's unnerving at times; at the end, when you see the real Presley singing Unchained Melody in Indianapolis in 1977, you are unsure if it is Butler or Presley. Of course, there are plenty of two-dimensional moments, but *Elvis* is a landmark film, which will help unpack for new generations the phenomenon of The King.

Daryl Easlea

Anthrax

XL

★★★★

Nuclear Blast NB6621-0 (2CD/Blu-ray)

New York metallers' 40th anniversary show

Formed on 18 July 1981 by guitarists Scott Ian and the long-departed Dan Lilker, New York's contribution to thrash metal's Big 4 had the misfortune to celebrate their 40th birthday at the height of the pandemic. So like many others they turned to a livestream as a way to keep things ticking over, and on 16 and 17 July last year they broadcast a two-and-a-quarter hour set from a Los Angeles soundstage.

The Blu-ray is beautifully shot – the visuals are stunning, and the live sound is suitably in-your-face – and the lack of an audience in no way inhibits the band's performance as they blast through 25 songs: a soundstage this may be, but the performance is worthy of Madison Square Garden.

As you'd expect from an anniversary show, the setlist is a pretty good representation of Anthrax through the ages, from those stuttering NWOBHM-tinged early steps on 1984's *Fistful Of Metal* (represented here solely by the self-explanatory Metal Thrashing Mad) to 2016's Billboard Top 10 entry *For All Kings*. Anthrax though are blessed with so many classics the setlist must have pretty much written itself, and is peppered with the crowd-pleasing likes of Madhouse, Antisocial and I Am The Law, amongst many others. Public Enemy's Chuck D – naturally – guests on Bring The Noise, and while it's a shame that the John Bush era of the band was overlooked you can't have it all.

John Tucker

Joanne Shaw Taylor

Blues From The Heart

★★★★

KTBA Records KTBA 92702 (CD/DVD, CD/Blu-ray

Fabulous audio-visual outing from British blues star

Exquisitely shot at The Franklin Theatre, Tennessee, in January this year, *Blues From The Heart* captures what was only Joanne Shaw Taylor's second live show in nearly two years. Yet despite the Covid-induced layoff there's neither a hint of nerves nor rust on display during this passionate and masterful performance as the singer/guitarist and her six piece band (guitarist Rob McNelley, keyboard player Jimmy Wallace, bassist Steve Mackey, drummer Nick Buda and backing singers Devonne Fowlkes and Kim Fleming, occasionally supported by guest saxophonist Dave McMurray) appear to be having the time of their lives onstage.

Given that her previous release, 2021's *The Blues Album*, topped the Billboard Blues Chart it's perhaps little surprise that this live show is built heavily around it; in fact, it features pretty much the whole album with a handful of older songs (including three from 2016's exciting *Wild*, and Just Another Word from her first album which she introduces as "about as old as it gets") popping up in the second half of the proceedings. The package comes with a lavishly illustrated 24-page booklet, and guests in the shape of Mike Farris (reprising his vocal slot on *The Blues Album*'s I Don't Know What You've Got), Kenny Wayne Shepherd, and mentor (and label boss) Joe Bonamassa round off an exhilarating release.

John Tucker

Photo: PRN MusicCorp. Nancy Bundt

Singles

Kym Bradshaw Featuring Robbie Collins & Ian Shedden Of The Jolt Midnight To Six/All We Want To Know *Detour DR 130 PD*

This page is a modfest this month, but that's OK. Detour's delightful mod picture disc 7" series resumes with an unreleased '78 union between Kym Bradshaw, fresh from Brisbane's The Saints, and two members of The Jolt, the superb three-piece often overlooked because Polydor was putting all its modernist promotional eggs in one basket of Jam (not sure that metaphor worked, sorry). Aussie punk meets Lanarkshire mods might not seem a likely union, but the two bands had toured together and said it felt "natural". The result may not be what you expect: Midnight To Six is a gritty 60s band drawing inspiration from I Can't Turn You Loose and delivering it in a punky manner. It's as catchy as crabs and quickly had me performing my signature dance, the lame hippo. All We Want To Know is closer to The Saints, boasting a riff similar to The Jam's In The City. Its fuss-free feel remains refreshing decades later. Sounding joyous and free, it's little wonder this record's stirring up a buzz on the three-button circuit.

Suggs & Paul Weller Ooh Do U Fink U R?/ Instrumental *BMG 4050538798364*

Skins and mods unite! Two of Britain's foremost geezers composed this tune on the last day of lockdown. Its slow-to-midtempo Motown beat was laid in Mr Weller's equivalent of Detroit's Snake Pit, but the horns are more Sounds Incorporated than Jr Walker, adding baritone for bottom end *oomph*. The tune is 1968 baroque pop with a hint of RD Davies. Suggs' deadpanning remains in fine fettle and Weller's soulful Woking vocalling leavens the dough. It's darn decent, as it goes. Limited to 5,000 copies... *limited?!* Find yourself one.

The Judex Cult Of Judex/Witchface *Hyperloop HL 16*

Nice comicbook artwork in a sleeve folded like we used to find on continental punk 45s (collectors notice these things) and including a jukebox tab and attractive insert, here come two thrillers from a US band which has since thrown in their sweaty towel. That's a pity, as their *Cult Of Judex* marks the first album from Hyperloop in five years and The Judex's vinyl LP debut, and it's packed with roughneck vintage kicks offering echoes of MC5 and The Cramps. Its title track is our A-side and it's a three-chord blast delivered with the urgency of an organ for transplant, colour provided by thunderous yet melodic bass and guitar like a drill. Singer William Byron hits the right feel out front, sounding like he's calling to the kids at a Philadelphia ballroom in 1968 not 2022, telling them that the liberation of hard rock is here – though he may not make it to the promised land himself. Metaphorically, anyhow. On Witchface they raise the early 60s Rebel Rouser quotient in the bassline but also up the tempo so you're blown away before you realise it. At one point I wondered if I was listening to Blue Oyster Cult's Teen Archer being spun at 45rpm. Tip-top tuff rock, built to shake the street where all the kids meet.

Small World First Impressions EP *Detour DR 133 PD*

The mod band which never left, Small World surfaced where early 80s East London crumbled into Essex. They entranced a limited if fanatical audience thanks to their ballsy gigs which were (and I'm told, remain), the definition of tight. "No sell out" could be their motto. First Impressions is so uplifting, it makes Time For Action seem like a dirge. Adorned with trumpet and utilising chords that unfold in a classic mod manner, it's a British pop classic that got away. Shockingly, this monster is "just" a demo version, faster and rawer than the released cut. Purple tells of longing from afar, rendered with precision, and When I Think Of All The Times proves they were drowning in perfect power pop tunes. A pic disc, it's a compulsory purchase for admirers of the skin-tight music of the mod second wave.

Schizo Fun Addict Fate Chaser; Surrender Bee; Following Your Heart *Fruits De Mer Friends Of The Fish 56*

Clear vinyl one-sided lathe-cut 10", 3D label, stamped spex, hand-painted sleeve, delicate tissue-paper wrap, this record has *everything*. Apart from availability: I've had more hay fever sneezes (59) today than there are copies (58). But because we love you readers, I performed a despicable intimate act via Zoom for the pleasure of Fruits De Mer's directors and, in return, they've surrendered a copy you could win (see Competitions, p134). The music? Ah yes. Fate Chaser is shimmering, tremoloing, warm bath psych with a home-brewed sound, its soaring, occasionally clashing harmonies pressing home the song: so sweet. Don't be fooled. Schizo Fun Addict then unleash two darker, weightier tunes, the mysterious Surrender Bee and the positively spooky, dubby Following Your Heart, full of fuzz bass, eerie keyboards and Gong-ish glissando guitar (I think). Reckon the next SFA album will be musically, lyrically, emotionally *heavy*. Exactly how we like it.

The Monochrome Set The Jet Set Junta/ Love Goes Down The Drain; Noise (Eine Kleine Symphonie) *Optic Nerve Optic Sevens 4.0 ON 406*

Is there art pop still for tea? There should be. The Jet Set Junta whirrs with pointed wit. Furiously cheerful, twitchily wry, it notes the iron fist in a shit-stained glove that is a Latin American coup. *Sandinista!* it ain't: guitars bend and angulate, chords triangulate, keyboards peep like gossiping mice, while singer Bid suavely keeps us up to speed. Love Goes Down The Drain speaks of love from a penile of view, apparently, or perhaps details the anxieties we blame emotional failures on. Noise (Eine Kleine Symphonie), from a Peel Show, February '79, opens with an orchestra and snakes to the conclusion of a laughing bag: remember them? It retains the power to baffle. You gotta laff, ain't ya? Or is that not the point? Red vinyl, postcard and poster to please the optic nerve as well as the auditory one.

Whirlwind D Lucky Number/Do It Now *ae AE 049*

Occasional but valuable *RC* contributor Whirlwind D returns with a moody, deep, heavyweight jazz-funk groove that's like cruising behind tinted a windscreen on a sweltering city evening. The lyrical cyclone isn't all over the track; he lets it breathe as he details the randomness of life and the choices we make. Will your number be up, or will you hit the jackpot? It's a gamble and someone else is throwing the dice. You're in Whirlwind D's world, then suddenly you ain't, as it ends with a lengthy instrumental section; one day your voice will vanish from its surroundings too. Superb turntablism from Specifik too: samples from movies, snatches of records you may or may not know; this is fascinating. The flip holds a gorgeously soulful groove with beats from Smoove, who oversaw WD's previous fanboy tribute to the outlets that brought the noise, Labels Smoove Mix. Whirlwind D has been doing his thing for years, but his artistic development continues: each release grinds a new facet to his diamond, another idea to spit. It's brainy stuff, but still soulful and touching.

Prolapse John Peel Session 20.08.94 *Precious PRE 010*

As the sleeve for the first of these double EPs spells out, John Peel reckoned Prolapse sounded like two different records played at the same time. And that was without the onstage fist fights. But actually there's sanity and order in Serpico, a chugging, swelling fever rock that sounds like a PiL which had never heard dub. Mick Derrick's sleevenote says Prolapse intended to be the most miserable band in the world but smiles may be provoked here. The improvised Broken Cormorant was a title snatched from a passer-by and the track was made up as they recorded it; it's a musical chat with a literal conversation on top and somehow very everyday. When Space Invaders Were Big is about a public toilet with a regrettable rock history but you'd never know that from listening to it. The later session is considerably "advanced" but no more compromised: the ferocious Slash/Oblique is the fire that started rock'n'roll left unextinguished. They may have made The Fall sound like a Salvation Army Band, but Prolapse's anarchic music is actually quite rational, because that's what human life is like: chaos.

Thee Strawberry Mynde Lord I'm So Tired/Try As I Might *Spinout Nuggets SN061*

In a facisimile flipback sleeve designed to look like it's been passed from paw to paw a little too often, here's a solid, gnarled dose of a Hartlepool Brit garage band that's been toiling since the 90s. Lord I'm So Tired has an appropriate draggy feel despite bubbling Hammond, scratchy guitar and some smart bass; singer Paul Garner sells the song like a jetlagged Stevie Winwood circa 1969. Try As I Might is a gem; fuzzy, tooth-grinding guitar, nasal organ, minor-key verses and banging, busy beats accompany the lament of a bereft guy carrying a torch, and that's not because the prepayment card on his 'leccy needs to be topped up. Feel his pain...

Ian McCann

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Rapture – 'A huge selection of brand new CDs, DVDs and vinyl, plus around 5,000 pre-owned titles. We are also proud stockists and installers of Sonos streaming systems.' **Unit 12 Woolgate Centre, Witney OX28 6AP.** Tel: 01993 700567 / www.rapturewitney.co.uk

Red Rock Records – 'Packed with records, CDs, DVDs, rare videos and bargain vinyl room. Also posters, blu-ray etc. Just off Poole High Street, by Coffee #1.' **4, North Street, Poole BH15 1NX.** Tel: 01202 677793. wayneofafcb@msn.com www.amazon.co.uk/shops/redrockrecordspoole

Rocket Records – Newly opened Record Shop with 40 years of collecting experience. Vinyl, Posters and Memorabilia. Wide range of genres. Speciality sections include punk and metal. Vinyl collections bought. Friendly, welcoming atmosphere. Open 10.30-6 Wed–Sat **884 Wimborne Rd. Moordown, Bouremouth, BH9 2DR** rocketrecords.co.uk - Tel: 01202 512762. info@rocketrecords.co.uk

The Independent Record Shop – 'An independent vinyl-collector's dream with albums from 10p up to quality, sourced from UK and USA.' **7 Shurdington Road, Cheltenham Spa GL53 0JB.** Tel: 07831 372642. info@theindependentrecordshop.co.uk www.theindependentrecordshop.co.uk

Wanted Records – 'Established September 2009 in central Bristol, we buy sell and trade quality vinyl LPs and singles from Psych to Reggae to Hip hop. We aim to pay the best prices and have the best stock - No CDs, DVDs, or Chris De Burgh. Mon-Sat 9.30-5.' **Unit 1, St Nicholas Market, Bristol BS1 1HQ.** Tel: 0117 9290524. info@wantedrecords.co.uk. www.wantedrecords.co.uk

Vinyl Vault – 'We stock rare collectable vinyl and CDs. Prog, psych, folk, reggae, rock & pop.' **6 Cambray Place, Cheltenham, Gloucestershire GL50 1JS.** Tel: 01242 227454. vinvault@aol.com www.vinyl-vault.co.uk

EAST ANGLIA & THE MIDLANDS

Back To Mono – 'Open Mon-Sat, 10-5.30 NEW SHOP (20 years experience) specializing in new and quality used vinyl, 60s, pysch, garage, rock, soul, jazz, etc. Collections or one-off items purchased.' **26 Guildhall street, Lincoln LN1 1TR.** Tel: 01522 537988. backtomonorecords@yahoo.co.uk www.backtomonorecords.com

DD Music Geek – 'Independant music and pop culture shop dealing in new and preloved vinyl, merch, books, cassettes, CDs, magazines, comics, manga, games, gifts and much more!' **111 A, Bridge Road, Lowestoft, Suffolk, NR33 9J0** Tel: 07584281556 / dave@ddmusicgeek.co.uk www.ddmusicgeek.co.uk

Just For The Record – 'New independent record shop in Rugby town centre. Large selection of quality used vinyl records, most genres. Opening times: Tues - Sat 10am – 4pm, Sun & Monday closed, no by appointment' **3, Churchside Arcade, Little Church Street, Rugby, Warwickshire, CV21 3AW.** Tel: 07983880300.

Mister Tees – 'A large selection of music for all tastes. Vinyl and CD, specialists in Northern Soul and 60s, 70s plus merchandise including badges, patches etc. (wholesale available). Established 30 years.' **65 Blackwell Street, Kidderminster, Worcestershire DY10 2EL.** Tel: 01562 515291. terry@mrteerecords.co.uk

Revolution Records - 'New and Collectable vinyl records across many genres to suit all tastes.' **1st Floor at Hunts Bookshop, 9 High Street, Rugby, Warwickshire, CV2 3BG.** Tel 01788 551867 / enquiry@huntsbookshop.com

Spiral Archive Records – 'New and used records and CDs. Punk, Indie, Rock, Alternative, Ska, Reggae, Soul, 50s,60s. Wed-Fri 11-4pm/Sat 11-5pm.' **First Floor, 43 Hazelwood Road, Northampton. NN1 1LG** Tel: 07974885450. alex@spiralarchive.com / ebay-stores.ebay.co.uk/spiralarchiverecords

Vinyl Coffee – 'Independent record and coffee shop in the heart of Kettering town centre, Northamptonshire. Stockists of new and pre-loved vinyl, fine coffee and cake'. **12 Market Street, Kettering NN16 0AH.** Tel: 01536 529869. www.vinylcoffee.co.uk / enquiries@vinylcoffee.co.uk

Vinyl Lounge – 'North Notts independent record shop selling new and second hand vinyl, plus CDs, accessories, Northern Soul 7", RSD and illy coffee/snacks. We buy your vinyl too.' **4 Regent St, Mansfield, Nottinghamshire NG18 1SS.** Tel: 01623 427291. vinyllounge.mansfield@gmail.com

WALES

Derricks Music – 'Established 1956. We stock all types of music, specialising in Rock, AOR, Metal, Prog and Indie. We are also the main concert ticket outlet in West Wales incorporating Ticketmaster.' **221 Oxford Street, Swansea, West Glamorgan SA1 3BQ.** Tel: 01792 654226. derricks@eurotelemail.net, www.derricksmusic.co.uk

Mudshark Records – 'Mudshark Records stocking new and thousands of second hand vinyl and CD's. Most genres, rock, jazz, psych, punk, reggae, disco, funk.' **128 High Street, Bangor, Gwynedd LL57 1NT.** Tel: 01248 372407/07887535945.

VOD Music – 'Opened February 2009 by Record Fair Organisers 'VOD Music'. Quirky store with Vinyl, CDs, DVDs (most genres) plus merchandise, sleeves and accessories. Open Wed, Fri, Sat, 10.30am-4pm' **28 New Street, Mold, Flintshire, North Wales CH7 1NZ.** Tel: 07904688739. enquiries@vodmusic.co.uk www.vodmusic.co.uk

NORTH

Better Daze – 'Original vinyl-only record shop in the Yorkshire Dales. Thousands of LPs and singles from 50s to 90s, with collections arriving each week. Plus Juke Box hire and a selection of Juke Boxes for sale.' **Zetland Street, Northallerton, North Yorkshire DL6 1NA.** Tel: 01609 781383 / 07852419937. better.daze@virgin.net / www.betterdaze.co.uk

Five Rise Records – 'Located near the historic 5 rise locks in Bingley, buying and selling new and used vinyl and serving fresh coffee.' **30C Park Road, Bingley, BD16 4JQ**. Tel: 01274 512867 / Web: www.fiveriserecords.co.uk

Grey 'n' Pink Collectors Records – 'Established for 25 years we specialise in vinyl and CDs: Rock 'n' Roll, 60s, Blues, Folk, Reggae, Indie, New Wave and Punk, to present day Rock and Pop.' **57 Brook Street, Chester CH1 3DZ.** Tel: 0124 431 1921. info@greynpinkrecords.com

Kingbee Records – 'Huge selection of second hand records and CDs. Specialise in Soul, Reggae, Punk, Indie, Jazz, Blues, Sixties, Rock etc on 7" and 12" & LP.' **519 Wilbraham Road, Chorlton-cum-Hardy, Manchester M21 0UF.** Tel: 0161 860 4762. kingbee.records@yahoo.co.uk / www.kingbeerecords.co.uk

Pear Music Shop – 'CDs, Vinyl, DVDs, Cassettes, Musical instruments and Accessories, LPs, 7", 78's, 45s, 12", excellent ordering service. 30,000 pieces of vinyl and growing.' **24 High Street, Knaresborough, North Yorkshire HG5 0EQ.** Tel: 07903 733730 / 01423 864120. pcornerwalker@googlemail.com

Replay Records – 'Established in 1999. Stocking new and pre-owned CD's and Records. Shop open – Tues-Sat 9.30–5.30.' **62-64 Freeman Street, Grimsby DN32 7AG**. Tel: 01472 351125. replay-records@btconnect.com

Reflex – 'Classic indie high-street store, catering to all musical tastes, fads & fashions. Fully geared up online with worldwide mail-order. Specialist in new release vinyl on 7" and LP.' **23 Nun Street, Newcastle upon Tyne NE1 5AG.** 0191 2603246 reflexrecordshop.com

RPM Discs– 'A traditional record shop specialising in quality value for money second hand vinyl. CDs and new vinyl also stocked. Home to one of the UKs largest singles only on-line shops. **7A The Shop, Front Street, Wingate, County Durham, TS28 5AA.** Tel: 07711 450045 / sales@rpmdiscs.co.uk www.rpmdiscs.co.uk / www.45rpmdiscs.co.uk

Rubber Soul Records - 'Run by a life-long Record Collector, selling most genres in store. Sell your individual records, vinyl collections or pop memorabilia quickly and easily. Ex cash paid. Please get in touch.' **19 Marsh Street South, Hanley, Stoke-On-Trent, ST1 1JA.** Tel: 07986 729197 rubbersoulrecords@hotmail.co.uk

Skeleton Records – 'Established in 1971, we carry over 150,000 new and used LPs, singles, CDs, tapes, videos and DVDs. All types of music catered for – we buy your unwanted vinyl, CDs, DVDs.' **11 Oxton Road, Birkenhead, Merseyside CH41 2QQ.** Tel: 0151 6539 003. skrecs@hotmail.co.ukwww.skeletonrecords.co.uk

Spinning Discs Sheffield – 'An independent record shop where music lovers can meet, relax, drink coffee and browse new, reissue and select second hand vinyl in a friendly community environment.' **55 Chesterfield Road, Meersbrook, Sheffield S8 0RL.** Tel: 07521 450111.contact@spinningdiscsheffield.co.uk www.spinningdiscssheffield.co.uk

The Musical Box– 'Liverpool's oldest record shop since 1947, owned by a family business spanning four generations. We take pride in our longevity and extensive history, having been featured in several TV programmes and documentaries. We are renowned for being a 'hidden gem' and specialise in new old vinyl LPs, 7" singles, CDs, 78s & cassettes. **457 West Derby Road, Tuebrook, Liverpool L6 4BL** Tel: 01512633845. musicalbox@hotmail.co.uk www.instagram.com/themusicalboxrecordshop www.facebook.com/themusicalboxrecordshop

Shop Of The Month: Slipped Discs – Steyning

Operating from the evocatively named Cobblestone Walk, James Anderson's shop sells new and old vinyl, along with CDs and cassettes. **Slipped Discs** has a fascinating story. James reveals all to **Steve Burniston**.

Tell us about the shop, including its history and the music you sell.
Slipped Discs was established in Cobblestone Walk, a "shopping village" in Steyning, West Sussex, by myself in 2020. Despite opening immediately after the first lockdown and during restricted times, a loyal customer base was quickly built both in the shop and online. Approximately two years later, new and preloved vinyl was sold from the original "shop-in-a-shed" and two other nearby high street outlets (Steyning Antiques & Raft Furniture). The main Slipped Discs HQ is effectively a well-insulated shop-in-a-shed with mains power, electric heating and a dehumidifier to keep the covers in top condition. It is yet to be verified, but it is possible that the shop is one of the smallest in the UK. Despite this claim, a fine selection of rare and collectable vinyl records has been carefully curated and there is something for everyone.

And what genres/artists are your regular customers most interested in?
Original and re-pressed classic rock and pop from the 60s onwards is always high in demand. Since we started offering new vinyl, coloured vinyl and picture discs have proved to be very popular. Certain artists appear regularly on wants lists, including: Tom Waits, Creedence Clearwater Revival, Alanis Morissette and Paul Weller. The universal current demand for punk and indie is also evident on an almost daily basis.

What is the demand like for CDs and cassettes?
The demand for both formats has recently declined, CDs more so than cassettes. Despite this, many regulars still buy CDs for the car and the same applies for customers with in-car cassette decks. During periods of lockdown there was a noticeable surge in demand for rare cassettes with paper labels – if it's collectable on vinyl then the same usually applies to the tape counterpart.

What is the secret to running a successful independent record shop in 2022?
Clever use of advertising, social media and good communication with customers is key – wants lists are always welcome and it's always great to talk about music with like-minded individuals. Social media is one of the most useful tools. An increased internet audience size ensures that we have visitors from near and far who have made the special journey to view our advertised new arrivals and we have online orders through Instagram, Facebook and eBay. Reaching out to business networking organisations such as Visit Horsham and the Steyning Chamber has helped enormously and being a *Record Collector* stockist has a noticeable impact. We recently acquired a fully restored 1971 Morris Minor Mailvan, which is adorned with Slipped Discs advertising boards.

Tell us about three interesting rare records you have sold in the shop.
Numerous notable records have passed through the door. The following three stand out: (1) *Led Zeppelin* with the elusive turquoise sleeve, Atlantic 588171, sold for £1,000; (2) *The Jazz Five* feat. Vic Ash and Harry Klein, *The Five of Us*, on Tempo TAP 32, sold for £1,000; (3) The Mickey Finn, Garden Of My Mind date-stamped promo on CBS Direction 7188, sold for £600.

And name that one elusive record you would love to get.
There are so many potential candidates, but it would be amazing to acquire a copy of Leaf Hound, *Growers Of Mushroom*, often cited as the holy grail item amongst other collectors and friends. Long live the vinyl revolution!!

Slipped Discs, Unit S, Cobblestone Walk, 74 High Street, Steyning, BN44 3RD 07852924601 / slippeddiscssteyning@gmail.com

TNT Records Ltd – Independent vinyl record shop in the Lake District, supplying all genres and open 7 days. New releases and new reissues including limited edition. Music merchandise and listening rooms available. **86 Duke Street, Barrow in Furness, Cumbria, LA14 1RD.** Tel: 07428171256. info@tntrecords.co.uk

Vinyl Guru – 'New, Used, Rare & Collectible Vinyl from £1. David Bowie Specialist, Video Game Soundtracks & Electronic Music, Art Prints & Frames, Books, Hifi including Turntables, Styli & huge range of accessories.' **69 Westgate Road, Newcastle upon Tyne NE1 1SG.** Tel: 0191 242 0430. info@vinylguru.co.uk, www.vinylguru.co.uk

Vinyl Tap – 'New & Used, Vinyl & Cds. New Releases, Indies Exclusives, Dinked Editions. Over 150,000 items in stock online and available in store. Can't find in the shop, please ask' **42 John William Street, Huddersfield, HD1 1ER.** 01484 845999 www.vinyltap.co.uk

NORTHERN IRELAND

Boneyard Records – Stockists of new and used vinyl. Blues, soul, jazz, country, folk, reggae and indie. Also a selection of guitars, strings and record players. **27-29 Market Street Arcade, Omagh, County Tyrone BT78 1EE** Tel: 07765 788591 Email: johnniemullin@hotmail.co.uk

OVERSEAS

Nostalgipalatset / Trash Palace – 'Sweden's BIGGEST store for VINYL! We specialise in collectable rock, progressive, indie, jazz, blues, soul, reggae etc. Also Scandinavia´s No 1 stockist of RARE metal & punk. Even a wide range of pop memorabilia like posters, magazines etc." Open Mo-Fri 11am-7pm, Sat-Sun 11am-3pm.' **Sankt Eriksgatan 101, 11331 Stockholm, Sweden.** Tel: (+46)8340061 / info@nostalgipalatset.com, www.nostalgipalatset.com

Vinylucky – 'Singapore's premier location for fine quality, hard-to-find LPs, 12" singles, new/vintage/pre-owned in top condition. At least 13,500 LPs/12" in-stock. Weekly new arrivals. "A PLACE WHERE GREAT MUSIC LIVES!" "THE GOLD STANDARD IN VINYL RECORDS".' **No. 1 Coleman Street, The Adelphi, Unit #B1-42, Singapore 179803.** / Tel: +65-6336-9071. vinylucky@hotmail.com / http://vinylucky.blogspot.com

Gibert Joseph Musique – 'Biggest independent records shop from France for more than 35 years.' **34 Boulevard Saint Michel, 75006 Paris, France.** Gibertjoseph.com Tel: +33 44 41 88 53. Email: philippe.marie@gibertjoseph.com

Lost Padre Records – 'A record shop specialising in vintage LPs and 45s. We have a great love for garage rock, psych, soul, punk, funk, the music of New Mexico and esoteric recordings from the world over.' **131B W. Water Street, Santa Fe, NM 87501, USA.** Tel: +1 505 310 6389 Email: lostpadrerecords@gmail.com

Hiss & Crackle Records Ground Level – 'Local indie releases, Australian + imports. Stocking new & pre-loved records, CDs, tapes, books/zines and more! + live music with an in-store stage!' **Ground Level 18 Council Street WALLSEND NSW AUSTRALIA 2287** Tel: +61 40010583 Email: mitchel@hissandcrackle.com / www.hissandcrackle.com

Hot Stuff AB – 'Southern Sweden´s leading shop for collectable records & ephemera. 50.000+ items of second hand, "new" limited editions and inhouse labels. Bank vault with high end collectables and wide range of vinyls in almost any genre. If you travel a long way, we even got special deals for hotels.' **Norra Esplanaden 5, Almhult, Sweden 34330.** Tel: +46 476 10449 / www.hotstuff.se

RECORD LISTINGS

Sell Vinyl/CDs direct to RC readers, call us on **0208 752 8172**
or Email **listings@recordcollectormag.com**

NEXT ISSUE: SEPTEMBER 2022 (on sale 11 AUGUST)
Deadline for submitting adverts (Listings & Classified): Monday 18 JULY
Please email your advert (word doc/excel file/plain text) to: listings@recordcollectormag.com
(Postal address: Record Collector Listings, Diamond Publishing Ltd, 7th Floor Vantage London, Great West Road, London, TW8 9AG)
Following issue: OCTOBER 2022 (on sale 8 SEPTEMBER) Deadline: Monday 15 AUGUST

GOLDEN OLDIES

Write to: DAVE SANDERS 25 YORK CLOSE, WHITEHILL, BORDON, GU35 9PX.
Tel: 01420 472432. Email: davesander52003@hotmail.com
POSTAGE. Singles £1.60 for first then 25p each additional.
LPs: £3.75 for first then £1.25 each additional.
All records have money back guarantee.
SINGLES

JOHNNY ANGEL, Too Young To Go Steady (Parl. R4679) VG 7.50
ANIMALS, Don't Bring Me Down (Decca F12407) EX 6.50
ANIMALS, Don't Let Me Be Misunderstood (Col. DB7445, Matrix 1N N) M 6.50
BURR BAILEY & SIX SHOOTERS, San Francisco Bay (Decca F11686) M 15.00
BEACH BOYS, Surfin' U.S.A. (Capitol CL15305) EX 15.00
BEACH BOYS, I Get Around (Capitol CL15350) EX 4.50
BEATLES, She Loves You (Parl. R5055) EX 7.50
BEATLES, Can't Buy Me Love (Parl. R5114) EX 7.50
BEATLES, Help (Parl. R5305) EX 7.50
BEATLES, We Can Work It Out (Parl. R5389) EX 7.50
BEATLES, Ticket To Ride (Parl. R5265) EX 7.50
BEATLES, Get Back (Apple R5777) EX 7.50
BEATLES, Yellow Submarine (Parl. R5493) EX 7.50
BEATLES, Strawberry Fields Forever (Parl. R5570, Picture Cover) EX/M 55.00
BEATLES, Let It Be (Apple R5833, Picture Cover) EX/M 25.00
BEE GEES, World (Polydor 56220) M 2.00
BERNADETTE, Come Kiss Me Love Rim 2) M 12.50
CHUCK BERRY, Let It Rock (London HLM9069) VG 9.50
DAVE BERRY, One Heart Between Two (Decca F12020) EX 4.50
GRAHAM BONNEY, When Evelyn Was Mine (Col. DB8687, Demo) M 20.00
BOSTON CRABS, Down In Mexico (Col. DB7586) EX 12.50
BROOK BROTHERS, Warpaint (Pye 7N15333) EX 3.50
BROWN'S HOME BREW, Build A Wall (Vertigo 6059110) M 3.50
RUTH BROWN, This Little Girl's Gone Rockin' (Tri-Lon. HLE8757) EX 60.00
JOHNNY BURNETTE, Dreamin' (London HL69172) EX 4.50
CALLAN & JOHN, House Of Delight (CBS 4447, Demo) M 35.00
JO ANN CAMPBELL, Mr. Fixit Man (Cameo Parkway C237) M 12.50
JO ANN CAMPBELL, Motorcycle Michael (HMV POP873) EX 12.50
JO ANN CAMPBELL, Girl Wolverton Mountain (Col. DB4889, Demo) EX 8.50
CAN, I Want More (Virgin VS153) M 3.50
FREDDY CANNON, Tallahassee lassie (Top Rank JAR135) EX 9.50
FREDDIE CANNON, Way Down Yonder In N. Orleans (T. Rank JAR247) EX 3.50
CAREFREES, We Love You Beatles (Oriole CB1916) EX 12.50
CASTELLS, Sacred (London HLN9392) EX 9.50
MEL CARTER, When A Boy Falls In Love (Pye Int. 7N25212) EX 35.00
RAY CATHODE, Time Beat (Parl. R4901) EX 12.50
CHEETAHS, Mecca (Philips BF1362) M 17.50
CHEETAHS, Soldier Boy (Philips BF1383) M 17.50
CHIMES, Once In A While (London HLU9263) M 20.00
CHUCK AND GARY, Teenie Weenie Jeanie (HMV POP466) M 35.00
JIMMY CLANTON, Another Sleepless Night (Top Rank JAR382) EX 7.50
JIMMY CLANTON, Go Jimmy Go (Top Rank JAR269) EX 7.50
DAVE CLARK FIVE, Catch Us If You Can (Col. DB7625) EX 3.50
ALMA COGAN, There's Never Been A Night (HMV POP531) EX 5.50
ALMA COGAN, Sorry Sorry Sorry (HMV POP500) EX 5.50
CLAY COLE, Twist Around The Clock (London HLP9499) EX 6.50
COZY COLE, Topsy (Tri-London HL8750) EX 6.50
COLLEGE BOYS, Good Times (Pye 7N17294, Demo) M 9.50
BOBBY COMSTOCK & COUNTS, Tennessee Waltz (Top Rank JAR223) EX 5.50
JESS CONRAD, Mystery Girl (Decca F11315) EX 3.50
BOB CORT, Mule Skinner Blues (Decca F11256) EX 6.50
CRESTERS, I Just Don't Understand (HMV POP1249) M 8.50
CRICKETS, Maybe Baby (Tri-Coral Q72307) EX 12.50
CRICKETS, It's So Easy (Tri-Coral Q72343) VG 7.50
CRICKETS, Peggy Sue Got Married (Coral Q72417) EX 8.50
JIMMIE CROSS, Super-Duper Man (Red Bird RB10042, Demo) M 25.00
ARTHUR "BIG BOY" CRUDUP, My Baby Left Me (RCA 1401, Demo) VG 20.00
CRYSTALS, I Wonder (London HLU9852) M 35.00
KING CURTIS & NOBLE NIGHTS, Soul Twist (London HLU9547) VG 6.50
JIMMY DALEY & DING A LINGS, Rock Pretty Baby (Tri-Bruns. 05648) M 125.00
MIKI DALLON, Do You Call That Love (RCA 1438) M 17.50
MIKI DALLON, I Care About You (RCA 1478, Demo) M 27.50
B.DAVIS & D.BURTON, Whatever Happened To etc. (Lon. HLU9711, Demo) EX 6.50
SPENCER DAVIS GROUP, Time Seller (Fontana TF854) EX 9.50
DAVE DEE, DOZY BEAKY MICK &TICH, You Make It Move (Font. TF630) M 7.50
DIAMONDS, Tell The Truth (Mercury AMT1086, Demo) EX 25.00
DIXIE CUPS, Chapel Of Love (Pye Int. 7N25245) M 12.50
DREAM WEAVERS, It's Almost Tomorrow (Gold Bruns. 05515) EX 17.50
DRIFTERS, Memories Are Made Of This (Atlantic 4084) EX 9.50
SIMON DUPREE & BIG SOUND, Kites (Parl. R5646) EX 3.50
EASYBEATS, Music Goes Round My Head (U. Artists UP1201) EX 7.50
DUANE EDDY, The Lonely One (Tri-London HLW8821) EX 5.50
DAVID EDE, Last Night (Pye 7N15370) EX 9.50
BERN ELLIOTT & FENMEN, Money (Decca F11770) EX 5.50
PAUL EVANS, Hushabye Little Guitar (London HLL9239) M 15.00
FAMOUS MUSIC BAND, Nine By Nine (Philips 6006111) EX 6.50
F.B.I., I Wonder What She's Doing Tonight (A&M AMS7050, Demo) M 8.50
FELDERS ORIOLES, Down Home Girl (Piccadilly 7N35247, sol) EX 17.50
JOHNNY FERGUSON, Angela Jones (MGM 1059) EX 4.50
FIREFLIES, I Can't Say Goodbye (London HLU9057) EX 40.00
TONI FISHER, The Big Hurt (Top Rank JAR261) M 4.50
FLAMINGOS, Love Walked In (Top Rank JAR213) EX 27.50
FLARES, Foot Stomping (London HLU9441) EX 17.50
FLEE-REKKERS, Sunday Date (Pye 7N15288) M 12.50
WAYNE FONTANA & MINDBENDERS, Hello Josephine (Font. TF404) M 20.00
EDDIE FONTAINE, Nothin' Shakin' (Trl-London HLM8711) EX 27.50
FORCE FIVE, Yea I'm Waiting (U. Artists UP1089) EX 25.00
FOUR TOPS, Walk Away Renee (Tamla TMG634) EX 7.50
DOTTY FREDERICK, Ricky (Top Rank JAR106) M 30.00
BOBBY FREEMAN, Betty Lou Got A New Pair Shoes (Tri-Lon. HL8721) M 6.50
BILLY FURY, Hurtin' Is Loving (Parl. R5560, Pic. Cover) M/M 30.00
BILLY FURY, Beyond A Shadow Of A Doubt (Parl. R5658) M 35.00
MARVIN GAYE, Too Busy Thinking About My Baby (Tamla TMG705) EX 4.50
GERRY & PACEMAKERS, Walk Hand In Hand (Col. DB7738) M 4.50
WAYNE GIBSON, Kelly (Pye 7N15680) EX 8.50
GIBSONS, The Magic Book (Deram DM119) VG 4.50
GIORGIO, Moody Trudy (Mca MK5023, Demo) M 20.00
BOBBY GOLDSBORO, No Fun At The Fair (U. Artists UP1166) EX 17.50
LESLEY GORE, That's The Way Boy's Are (Mercury MF810) EX 8.50
BILL HALEY & COMETS, Candy Kisses (W. Bros WB6) M 6.50
BILLY HAMILTON & STRANDSMEN, Try To Remember (Philips BF1622) M 5.50
HEATH HAMPSTEAD, I Started A Joke (Polydor 56289) EX 3.50
JET HARRIS & TONY MEEHAN, Applejack (Decca F11710) EX 3.50
ALAN HAVEN, The Knack (Fontana TF590) M 12.50
TUBBY HAYES QUINTET, Sally (Fontana TF397) M 15.00
HIGH KEYS, Que Sera Sera (London HLK9768) EX 17.50
HILLTOPPERS, The Joker (Tri-London HLD8528) M 35.00
RON HOLDEN, My Babe (London HLU9116) EX 45.00
HOLLIES, Just One Look (Parl. R5104) EX 3.50
HOLLIES, We're Through (Parl. R5179) EX 3.50
HOLLIES, I'm Alive (Parl. R5287) EX 3.50
BUDDY HOLLY, Early In The Morning (Tri-Coral Q72333) EX 17.50
BUDDY HOLLY, Bo Diddley (Coral (Q72463) EX 6.50
BUDDY HOLLY, Look At Me (Coral Q72445) EX 9.50
BUDDY HOLLY, Brown Eyed Handsome Man (Coral Q72459) EX 5.50
BUDDY HOLLY, Wishing (Coral Q72466) EX 6.50
HONEYS, Sufrin' Down The Swanee River (Capitol CL15299) VG 20.00
JOHN LEE HOOKER, Dimple (Stateside SS297) VG 7.50
IVORY JOE HUNTER, I'm Hooked (Capitol CL15220) M 20.00
KRIS IFE, Give And Take (Music Factory CUB3, Demo) EX 15.00
KRIS IFE, Give And Take (Music Factory CUB3) EX 9.50
IVY THREE, Yogi (London HLW9178) EX 7.50
JAN & DEAN, Heart And Soul (London HLU9395) EX 9.50
JAN & DEAN, Norwegian Wood (Liberty LIB10225) EX 12.50
JAY & AMERICANS, Cara Mia (United Artists UP1094) EX 5.50
PETER JAY & JAYWALKERS, Poet And Peasant (Decca F11659) EX 5.50
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45 BILLY J. KRAMER, Bad To Me (Parlophone R5049) EX 3.00
45 BILLY J. KRAMER, I'll Keep You Satisfied (Parlophone R5073) EX 3.00
45 BILLY J. KRAMER, Little Children (Parlophone R5105) EX 3.00
45 BILLY J. KRAMER, Rock It (ATV Music BJK1) M 5.00
45 KRANKIES, Fan-Dabi-Dozi (PS, Monarch MON 21) M 5.00
45 KRANKIES, Hubba Dubba Dooby (PS, RCA 192) M 4.00
45 KRISTINE, Pussycat Tiger (Power Exchange PX 229) EX 4.00
45 MARTY KRISTIAN, Crying In The Rain (PS, Polydor 2058.394) M 5.00
45 KURSAAL FLYERS, Cruisin' For Love (UK Records UK 129) M 4.00

LATE ADDITIONS

45 BRYAN ADAMS, Heaven (A&M AM 256, Rare Promo) M 10.00
45 ADVERTS, No Time To Be 21 (PS, Bright BR1) EX 10.00
45 ANIMALS, The House Of The Rising Sun (PS, Odeon OR 2459, Japanese) M 15.00
45 JOAN BAEZ, Don't Think Twice, It's Alright (PS, Fontana TFE 18007, EP) EX 7.00
45 LEN BARRY, 1-2-3 (Brunswick 05942) EX 5.00
45 BEATLES, Magical Mystery Tour (PS, Mono MMT 1, Double Pack) EX 20.00
45 BEATLES, Hey Jude / Revolution (PS, Apple EAR 20238, Japanese issue) M 20.00
45 CLIFF BENNETT, Back In The USSR (Beatles cover, Parlophone R5749) EX 8.00
45 BOOKER T & THE M.G's, Green Onions (PS, Atlantic K10109) M 5.00
45 BERNARD BRESSLIN, Mad Passionate Love (HMV POP 522) EX 4.00
45 ERIC BURDON & THE ANIMALS, Ring Of Fire (MGM 1461) VG 5.00
45 CHUBBY CHECKER, Hooka Tooka (Cameo Parkway P890) VG 4.00
45 CHI-LITES, The Devil Is Doing His Work (Brunswick BR32) M 5.00
45 PETULA CLARK, Round Every Corner (Pye 7N 15945) M 4.00
45 CLASH, Complete Control (CBS 5664) EX 4.00
45 CRICKETS, Maybe Baby (Coral 45Q 72307) G 4.00
45 DAKOTAS, Magic Carpet (Parlophone R5064) EX 6.00
45 MIKE DESMOND, Please Remember Me (Fontana 267256TF) EX 4.00
45 NEIL DIAMOND, He Ain't Heavy, He's My Brother (UNI 55264, US issue) M 6.00
45 FATS DOMINO, Lady Madonna (Reprise RS 20763, Rare) EX 10.00
45 CHARLIE DRAKE, Splish Splash (Parlophone R4461) EX 5.00
45 BOB DYLAN, One Too Many Mornings (PS, CBS EP 6070) EX 30.00
45 E.L.O., Roll Over Beethoven (Harvest HAR 5063) EX 4.00
45 JULIE FELIX, Songs From "The Frost Report" (Fontana TE 17474 EP) EX 7.00
45 SHANE FENTON, Don't Do That (Parlophone R5047) EX 7.00
45 FLAMES, Your Love Is Slippin' Away (PS, Thrust RUFF 3) M 8.00
45 EMILE FORD, Half Of My Heart (Piccadilly 7N 35003) EX 4.00
45 CONNIE FRANCIS, Be Anything (MGM 1236) EX 4.00
45 ERNIE FREEMAN, Raunchy (London HLP 8523, Tri centre) M 15.00
45 FRIDA, I Know There's Something Going On (Epic EPC A2603, Demo) M 7.00
45 BILLY FURY, Letter Full Of Tears (Decca F11437, Rare) VG 7.00
45 RONNIE HILTON, The World Outside (HMV POP 559) EX 4.00
45 MICHAEL HOLIDAY, Rooney (Columbia DB 4087) EX 5.00
45 KARLINS, Everybody Wants To Go To Heaven (Columbia DB 8394) EX 4.00
45 KATRINA & THE WAVES, Walking On Sunshine (PS, Capitol CL 354) M 4.00
45 KASENETZ-KATZ, Quick Joey Small (Buddah 201.022) EX 4.00
45 JOHNNY KEATING, Theme From Z-Cars (Piccadilly 7N 35032) EX 5.00
45 NELSON KEENE, Image Of A Girl (HMV POP 771) EX 6.00
45 KIN KELLY, Lonely (PS, Poster, Gipsy GIPSY 4) M 6.00
45 TONY KELLY, Mario's Girl (Warners WB 43) EX 5.00
45 KESTRELS, There Comes A Time (Pye 7N 15234) EX 7.00
45 KILLING JOKE, Love Like Blood (E.G. Records EGO 20) M 5.00
45 KING HARVEST, Dancing In The Moonlight (Pye 7N 25605) EX 6.00
45 KING SISTERS, Over The River (And Through The Woods) (Capitol CL 15096) M 5.00
45 ROBERT KING, Paper Heart (PS, Rocking Russian PRE 23) M 8.00
45 KINKS, Dedicated Follower Of Fashion (Pye 7N 17064) EX 6.00
45 KINKS, Supersonic Rocket Ship (RCA 2211) EX 4.00
45 KISS, Talk To Me (PS, Mercury MER 19) EX 5.00
45 KLOKWERKE, Klokwerke Mind (PS, Electron TREL 001) M 7.00
45 BUDDY KNOX, She's Gone (Liberty LIB 55473) VG 10.00
45 KRAFTWERK, Neon Lights (Capitol CL 15998) M 7.00
45 KRAFTWERK, Showroom Dummies (PS, EMI 5272) EX 8.00
45 KREW KATS, Trambone (HMV POP 840) EX 7.00
45 BRENDA LEE, Think (Brunswick 05903) EX 4.00
45 MAMA'S AND PAPA'S, I Saw Her Again (RCA Victor 1533) VG 4.00
45 CHAS McDEVITT SKIFFLE GROUP, Freight Train EP (PS, Oriole 7002) EX 10.00
45 JAYE P. MORGAN, I Walk The Line (MGM 1093) EX 6.00
45 VAN MORRISON, The Eternal Kansas City (PS, Warners K16939) EX 6.00
45 QUEEN, Scandal (PS, double-sided Poster Bag, Parlophone. QUEEN P14) EX 10.00
45 QUEEN, Don't Stop Me Now (EMI 2910, mispressing) M 10.00
45 QUILLER, Quiller (BBC RESL 25) EX 5.00
45 PETER & GORDON, Baby I'm Yours (Columbia DB 7729) EX 6.00
45 IGGY POP, Bang Bang (PS, Arista ARIST 407) M 6.00
45 CHARLIE RICH, A Very Special Love Song (Epic EPC 2259) M 4.00
45 PAUL & BARRY RYAN, Have Pity On The Boy (Decca F12319) EX 5.00
45 SANTANA, Evil Ways (CBS S4940) EX 5.00
45 DEL SHANNON, Hey Little Girl (London HLX 9515) EX 4.00
45 DEL SHANNON, Keep Searchin' (Stateside SS 368) EX 4.00
45 DEL SHANNON, Sue's Gonna Be Mine (London HLU 9800) EX 4.00
45 SHOCKING BLUE, Venus (Penny Farthing PEN 702) EX 4.00
45 SNATCH, All I Want (Lightning LIG 505) M 7.00
45 DOROTHY SQUIRES, My Way (President PT 305) M 4.00
45 RAY STEVENS, Have A Little Talk With Myself (Monument MON 1041) EX 6.00
45 MIKE TERRY, Snow Bells (President PT 426) M 4.00
45 T. REX, The Soul Of My Suit (EMI MARC 16) M 8.00
45 UNDERTAKERS, Just A Little Bit (Pye 7N 15607) EX 18.00
45 VENTURES, Perfidia (London HLG 9232) EX 4.00
45 WALLS ICE CREAM PRESENTS, Compilation EP (Apple CT1, PS, Rare) M 30.00
45 ZZEBRA, Mr J. (Polydor 2058.579) M 6.00

MIXED LPs

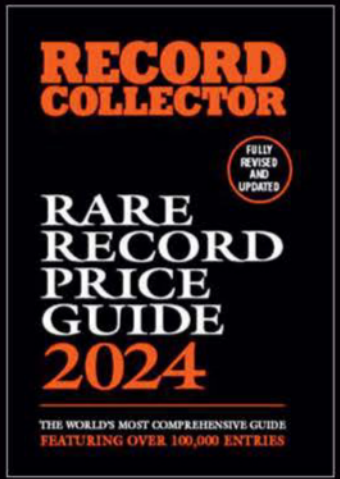
LP THE ANIMALS, The Animals (Regal Starline SRS 5006) EX/M 7.00
LP BEATLES, The Beatles At The Hollywood Bowl (EMI EMTV 4) EX/EX 7.00
LP BEE GEES, Horizontal (Polydor 582.020) EX/EX 7.00
LP BLACK SABBATH, Paranoid (GF, Vertigo 6360.011) EX/EX 20.00
LP BLACK SABBATH, Sabbath Bloody Sabbath (WWA 005) EX/EX 20.00
LP CANNED HEAT, Rollin' And Tumblin' (Sunset SLS 50321) M/M 7.00
LP CHICKEN SHACK, 100 Ton Chicken (Blue Horizon 7.63218) EX/EX 50.00
LP EDDIE COCHRAN, Memorial Album (Liberty LBS 83009E) EX/EX 7.00
LP COUNTRY JOE & THE FISH, Together (Vanguard SVRL 19006) EX/EX 14.00
LP DANCE CRAZE, Best Of British Ska… Live! (2Tone TT5004) EX/VG 7.00
LP DEEP PURPLE, Stormbringer (Purple TPS 3508) EX/EX 10.00
LP DIRE STRAITS, Alchemy – Live (GF, Vertigo VERY 11) M/M 10.00
LP EVERLY BROTHERS, The Fabulous Style Of The Everly Brothers (London HAA 2266) EX/EX 10.00
LP EVERLY BROTHERS, Instant Party (Warners WM 4061, Gold label) EX/EX 10.00
LP EVERLY BROTHERS, A Date With The Everly Brothers (Warners 240375) M/M 7.00
LP MARVIN GAYE, What's Going On (Tamla STML 11190) EX/EX 7.00
2LP GENESIS, Seconds Out (GF, Charisma GE 2001) M/M 10.00
LP HAWKWIND, In Search Of Space (GF, UAG 29209, 1st Press w Log Bk) M/M 120.00
LP JIMI HENDRIX, Midnight Lightning (Polydor 2310.415) EX/EX 17.00
LP JIMI HENDRIX, The Eternal Fire (with CURTIS KNIGHT) (Pickwick SHM 732) M/M 7.00
LP MICHAEL JACKSON, Thriller (GF, Epic EPC 85930) EX/EX 7.00
LP MICK JAGGER, She's The Boss (CBS 86310) EX/EX 7.00
LP JOY DIVISION, Closer (Factory FACT XXV, solid Black vinyl) M/M 30.00
LP KINKS, Pt1: Lola Vs. Powerman (GF, Pye NPL 18359) EX/EX 40.00
LP PAUL McCARTNEY, Tug Of War (Parlophone PCTC 259) EX/EX 7.00
LP MEAT LOAF, Dead Ringer (Epic EPC 83645) EX/EX 7.00
LP MIRACLES, City Of Angels (Tamla STML 12010) M/M 7.00
LP ROY ORBISON, Big O (London HAU 8406, Mono) EX/EX 7.00
LP POLICE, Regatta De Blanc (A&M AMLH 64792) EX/EX 7.00
LP POLICE, Ghost In The Machine (A&M AMLH 63730) EX/EX 7.00
LP ELVIS PRESLEY, Flaming Star & Summer Kisses (RCA Victor RD 7723, Black label) EX/EX 30.00
LP ELVIS PRESLEY, Sings The Wonderful World Of Christmas (RCA Victor SF 8221, Orange label) EX/EX 10.00
LP ELVIS PRESLEY, King Creole (RCA Victor RD 27088) EX/EX 15.00
LP ELVIS PRESLEY, Elvis For Everyone (RCA Victor RD 7752, Mono) EX/EX 10.00
LP ELVIS PRESLEY, Elvis (RCA Victor RD 27120) EX/EX 20.00
LP ELVIS PRESLEY, Christmas Album (RCA Victor RD 27052) VG/VG 7.00
LP ELVIS PRESLEY, How Great Thou Art (RCA Victor RD 7867, Mono) EX/EX 10.00
LP ELVIS PRESLEY, "Frankie And Johnny" (RCA Victor RD 7793, Mono) EX/EX 10.00
LP ELVIS PRESLEY, Harem Holiday (RCA Victor RD 7767) EX/EX 10.00
LP ELVIS PRESLEY, A Legendary Performer, Vol. 3 (RCA CPLI 3078, Pic disc) EX/EX 10.00
LP ELVIS PRESLEY, The Rockin' Days (RCA LSP 10.204, German issue) EX/EX 25.00
LP SIMON & GARFUNKEL, Bridge Over Troubled Water (CBS 63699) M/M 7.00
LP BRUCE SPRINGSTEEN, The Wild, The Innocent & The E-Street Shuffle (CBS 780) M/M 7.00
LP STATUS QUO, Dog Of Two Head (GF, Pye NSPL 18371) EX/EX 7.00
2LP STEELY DAN, Greatest Hits (GF, ABC Records ABCD 616) EX/EX 7.00
2LP STING, Nothing Like The Sun (A&M AMA 6402 with print) M/M 7.00
LP STRANGLERS, The Stranglers Live (X Cert.) (United Artists UAG 30224) EX/EX 7.00
LP SUPREMES, With Love From Us To You (Tamla TML 11002, Rare) EX/EX 30.00
LP TEMPTATIONS, "1990" (Tamla STMA 8016, Stereo) EX/EX 7.00
LP TINY TIM, For All My Little Friends (Reprise RSLP 6351) EX/EX 10.00
LP JUDIE TZUKE, Sports Car (Rocket TRAIN 9) EX/EX 7.00
LP FRANKIE VALLI, Close Up (Private Stock PVLP 1001) EX/EX 7.00
LP BOBBY VEE, Meets The Crickets (Liberty SLBY 1086) EX/EX 10.00
LP SCOTT WALKER, Scott 4 (GF, Phillips SBL 7913, Rare) EX/EX 35.00
2LP WALKER BROTHERS, Greatest Hits (GF, Phillips 6640.009) M/M 7.00

LP STEVIE WONDER, Innervisions (GF, Tamla STMA 8011) EX/EX 7.00
LP QUARTET OF SOUL, "Big Hits" (EMI SL 10209, Rare) EX/EX 25.00

PUNK ROCK LPs

LP EXPLOITED, Punks Not Dead (Secret SEC 1) EX/EX 7.00
LP DEAD KENNEDYS, Fresh Fruit For Rotting Vegetables (Cherry Red B.RED 10) EX/EX 10.00
LP DEAD KENNEDYS, Give Me Convenience (At Records VIRUS 57 w Flexi) EX/EX 10.00
LP SEX PISTOLS, The Great Rock 'n' Roll Swindle (GF, Virgin VD 2510) EX/EX 15.00
LP EXPLOITED, Troops Of Tomorrow (Secret SEC 8) EX/EX 10.00
LP EXPLOITED, Horror Epics (Konnexion 788012) EX/EX 7.00
LP COWS, Effete And Impudent Snobs (Amphetamine EFA 05586) EX/EX 10.00
LP DIDJITS, Hey Judester (Touch And Go Records EFA 17422) EX/EX 7.00
LP RORSCHACH BLOT TEST, 'Compilation' (Jim Crowe JCNG 01) EX/EX 7.00
LP SHALL WE DANCE? The War Poets Compilation (Cox 005/6, Inner) EX/EX 10.00
LP GOOD MORNING, MR PRESLEY, 'Compilation' (Grunt Grunt A Go Go GGAGG One) EX/EX 7.00
LP ROBERT GORDON (w LINK RAY), Fresh Fish Special (Private Stock PVLP 1038) EX/EX 7.00
2LP BILL NELSON, Quit Dreaming And Get On The Beam (Mercury 6359.055) EX/EX 7.00
LP FASTBACKS, Never Fails, Never Works (Blat LP3) EX/EX 15.00
LP MINUTEMEN, 3-Way Tie (For Last) (Pinnacle SST 058) EX/EX 7.00
LP DAN, Where Have All The Children Gone (Screaming Red COX 002) EX/EX 10.00
LP FLAG OF DEMOCRACY, Down With People (Bitzcore EFA 01662) M/M 10.00
LP DISCHARGE, Grave New World (GF, Clay LP19) EX/EX 10.00
LP EUGENE CHADBOURNE, Chatterbox (Save SAVE 69) EX/EX 7.00
LP THE THREE JOHNS, The World By Storm (Abstract ABT 012) M/M 10.00
LP GODFLESH, Godflesh (Flesh LP1, Inner) M/M 30.00
LP BL'AST! The Power Of Expression (Roadrunner 9713) EX/EX 10.00
LP BEWITCHED, Brain Eraser (Rough Trade LC 5661) EX/EX 10.00
LP DIDJITS, Hornet Pinata (Touch And Go EFA 17445) EX/EX 15.00
LP BARKMARKET, The Easy Listening Record (Out 101, Inner) M/M 10.00
LP RED LORRY YELLOW LORRY, Paint Your Wagon (Screaming Red RED LP65) M/M 10.00
LP MDC, Smoke Signals (GF, Radical Records MDC 4) EX/EX 10.00
LP TEX AND THE HORSESHOES, Life's So Cool (Enigma 2062) M/M 7.00
LP SHOCK HEADED PETERS, Not Born Beautiful (Sabam FIN1) EX/EX 7.00
LP DEPRAVED, Stupidity Maketh The Man (Cor Records GURT 14) EX/EX 10.00
LP DUB WAR, Dub Warning (Words Of Warning LP37) M/M 10.00
LP DIE KREUZEN, October File (Touch And Go Records, Poster) EX/EX 7.00
LP REPLACEMENTS, Pleased To Meet Me (Sire R.I.P.P.G. 1-25557) EX/EX 40.00
LP RADIATORS, Buying Gold In Heaven (Hotwire HWLP 8503) VG/EX 7.00
LP PUBLIC IMAGE LTD., Happy? (Virgin V2455) EX/EX 7.00
LP NINE POUND HAMMER, The Mud, The Blood, And The Beers (WHO 07) EX/EX 10.00
LP SCREECHING WEASEL, What Goes On Records (Goes On 18 EFA 05139, Inner) M/M 40.00
LP JERICHO GO, 'Compilation' (DB Records D BAT 80) M/M 7.00
LP DI, What Good Is Grief To A God (Triple X 51008) M/M 7.00
LP GOD, The Shametree (Konkurrel K031/120) EX/EX 7.00
LP DANIELLE DAX, Inky Bloaters (Awsome AOR13) M/M 10.00
LP TERMINAL CHEESECAKE, V.C.L. (Wiija Records LP3) EX/EX 10.00
LP XTC, GWR (Circular cover, Virgin V2325) EX/EX 10.00
LP PUBLIC IMAGE LTD., Image Publique S.A. (Virgin V2183) EX/EX 7.00
LP LOVESLUG, Slug 'Em All (Glitterhouse EFA LP 04471-08) EX/EX 7.00
LP PAIN TEENS, Born In Blood (Trance Syndicate TR03) EX/EX 7.00
LP RESIDENTS, George & James (WEA Records KODE 9) M/M 7.00
LP STUPIDS, Retard Picnic (Cor Records GURT 15) EX/EX 30.00
LP HEAD OF DAVID, 'Dogbreath' 'Godbreath' (Blast First BFFP 10) VG/EX 7.00
LP FIRST THINGS FIRST, Life Reducer (EFA LP 08147) EX/EX 7.00
LP TUMOR CIRCUS, Tumor Circus (Alt. Tentacles EFA LP 17659) M/M 10.00

COMING SOON



SEE OFFER on PAGE 35

MIXED BAG 45s

Write to: P. SPERRING, 20 SEA VIEW, SUDBROOK, CALDICOT, MONMOUTHSHIRE, NP26 5SU. Tel: 01291 420845. Mob: 07801 576353. Postage extra.

45 PP ARNOLD, The Time Has Come (Immediate IM055) EX 15.00
45 THE BEATSTALKERS, Everybody Talking About etc. (Decca F12259) EX 50.00
45 EDDIE COCHRAN, Never (Liberty LIB 10049) EX 15.00
45 LEE CHEVIN & RIDERS, Darling Jean (Demo, Parlophone R5074) EX 15.00
45 JACKIE BROWN, One Night Of Sin (High Home H5057) EX 10.00
45 PETER JAY & JAYWALKERS, If You Love Me (Demo, Decca, F11840) EX 10.00
45 MOOD MOSAIC, Touch Of Velvet (Columbia DB 8618) EX 25.00
45 THE OUTLAWS, Ambush (HMV POP 877) EX 10.00
45 KEN PARKER, Jimmy Brown (Demo, Duke DR 2321) VG 10.00
45 THE TEMPTATIONS, Barbra (Top Rank JAR 386) VG 15.00
45 SHELTON WALKER, One Of Us Will Weep (Dip DL5026) VG 15.00

SOMETHING FOR EVERYONE LPs

Write to: COLIN WILKINSON, "TORLAND", KNOCKANDO, ABERLOUR, AB38 7RX. Tel: 01340 810506 after 6pm. Answer machine before. Mobile if problems with land line 07776 264004. NO TEXTS. Leave your name and telephone number on messages. If you do not leave your contact details I cannot call you back. UK P&P extra 1 LP/ 12" £4.00 or £5.00 for up to 4 SINGLE LPs. Doubles=2LPs, Triples=3 LPs. 1 x 7"single £ 2.00 + 0.25p each after. Overseas post at cost (Special delivery/ insurance extra). Overseas Customers please note we accept WESTERN UNION, MONEYGRAM, I MO or STERLING. NO OTHER CURRENCY. WE STRONGLY RECOMMEND RECORDED SIGNED FOR (£1.00 EXTRA) ON ALL ORDERS OVER £20.00. Post cheques to C. Wilkinson. PLEASE PRINT YOUR NAME, ADDRESS & POSTCODE on all correspondence. Many EX grade nearer to Mint.
60s / 70s / 80s LPs. Cvr graded first. * = more by artist. 2LP = Double album.

10CC, Sheet Music ('74 Mercury Germany, EX+ copy) EX/EX 6.00
AC/DC, Blow Up Your Video ('88 WX 144, Nr M) EX/EX 18.00
ANIMALS, Best Of The Animals (60s Issue MGM SKAO-90622, US GF, EX+) EX/EX 15.00
BAKER GURVITZ ARMY, Elysian Encounter (1975 TOPS 101, disc Nr M) EX/EX 10.00
BEATLES, 1967-1970 (2LP, PCSP 718, 1st Press + Inners + Lam. Cvr) EX/EX/EX 20.00
Lots More Beatles / Solo. S.A.E. For List.
BE BOP DELUXE, Modern Music (1976 SHSP 4058 + Inner, Nr M) EX/EX 8.00
BLACK SABBATH, Never Say Die (1978 Vertigo 9012-751, Spaceship lbl +Inner) EX/EX 20.00
MARC BOLAN, Cosmic Dancer (15 Trks, 6 Prev. Unrel. 1984 MARC 6, Nr M) EX/EX 20.00
MARC BOLAN & T-REX, The Slider (1983 MARCL 503 + 7 Trk Bonus 12" EP, all Nr M) EX/EX/EX 22.00
CANNED HEAT, Masters of Rock (United Artists Holland, EX+ copy) EX/EX 10.00
CANNED HEAT, Cookbook (1970 Liberty LBS 83364)) EX/EX 14.00
CAPTAIN BEEFHEART, Abba Zaba (Masters MA0015784 Holland, disc Nr M) EX/EX 15.00
MARTIN CARTHY & DAVE SWARBRICK, Second Album (1966 Fontana TL 5362, nice EX+ copy) EX/EX 15.00
MARTIN CARTHY & DAVE SWARBRICK, Selections (1971 Pegasus PEG6, Nr M disc) EX/EX 20.00
ERIC CLAPTON*, 461 Ocean Boulevard ('74 RSO 2479-118, Orig. in GF, EX+ copy) EX/EX 7.50
CRASS, Penis Envy (1981 Orig. 321984 in Poster Slv, Superb Nr M copy) EX/EX 20.00
CREAM, Disraeli Gears (RSO 2394-129) EX/EX 12.00
CROSBY, STILLS & NASH, Same ('69 Atlantic 588189 Plum/ Orange lbl + Lyric Sht, small sticker mk on Cvr) EX/EX 22.00
CURVED AIR, Air Conditioning (K 56004 Grn lbl, Full Lam. Cvr) EX/EX 12.00
BOB DAVENPORT, Down The Long Road (1975 Topic 12TS 274, Nr M) EX/EX 15.00
SPENCER DAVIS GROUP, The Second Album (1996 Fontana TL5295, lovely EX+ copy) EX/EX 45.00
DEEP PURPLE, Machine Head ('72 Original TPSA 7504, Lam. Slv + Rare Foldout Lyr Sht, EX+) EX/EX 45.00
DEEP PURPLE, Come Taste The Band ('75 TPSA 7515, full Lam. Cvr + Inner) EX/EX 15.00
DEREK and THE DOMINOES, Layla & Other Assorted Love Songs (2LP, 1970 Polydor 2625-005, discs Nr M) EX/EX/EX 25.00
E.L.O., Time ('81 JET LP 236 + Inner) EX/EX 6.00
E.L.O., On The Third Day (Jet LP 202 + Inner EX+) EX/EX 7.00
FAIRPORT CONVENTION, Angel Delight ('71 ILPS 9162 Pink lbl, Orig. w Island Inner + 'Pasted' Photo on Front Cvr, EX+) EX/EX 16.00
FAMILY, A Song For Me (1970 Reprise RSLP 9001 Steamboat lbl + Rare Lyr Sht, EX+ disc) EX/EX 60.00
FLESH FOR LULU, Big Fun City (STAT LP 28) EX/EX 6.00
GRATEFUL DEAD, Shakedown Street ('78 Arista AB 4198 US, EX+ copy) EX/EX 15.00
ELMORE JAMES, Best Of Elmore James (Rare 1965 Orig. Sue ILP 918, EX+ disc) EX/EX 40.00
JETHRO TULL, Benefit (1970 Chrysalis ILPS 9123, 1st Press w ' ' logo) EX/EX 45.00
BILLY JOEL, The Nylon Curtain (1982 CBS 85959 + Inner) EX/EX 6.00
ELTON JOHN, Greatest Hits (DJLPH 442) EX/EX 4.50
ROBERT JOHNSON, Delta Blues, Vol. 1 (ALB 1001) EX/EX 6.00
NICK JONES, Penguin Eggs (980 Topic 12 TS 411, disc Nr M) EX/EX 30.00
KISS, Crazy Nights (VERH 49 + Inner) EX/EX 7.00
RONNY LANE and SLIM CHANCE, Anymore for Anymore ('1974 GML103) EX/EX 22.00
ALVIN LEE and MYLON LEFEVRE, On The Road To Freedom (1973 CHR 1054, Grn lbl, disc Nr M) EX/EX 15.00
ANNIE LENNOX, Diva (1992, RCA PL 75326 + Inner, EX+ copy) EX/EX 9.00
LED ZEPPELIN, Four Symbols (K 50008 + inner, 80s issue, EX+) EX/EX 20.00
MAGNUM, On a Story Tellers Night (WKFMPD34, Picture disc) EX 13.00
JOHN MAYALL, Blues Breakers with Eric Clapton (SKL 4804 Boxed Logo, Lam Cvr, Nr M) EX/EX 28.00
JOHN MAYALL, Memories (1971 Polydor PD 5012, USA) EX/EX 15.00
PAUL McCARTNEY, Tug Of War ('82 PCTC 259 + Inner, EX+ copy) EX/EX 7.50
MEATLOAF, Bat Out Of Hell ('77 EPC 82419 + Lyric Sheet) EX/EX 5.00
STEVE MILLER BAND, Fly Like An Eagle (1976, Mercury 9286 177, Nr M) EX/EX 6.00
MIKE OLDFIELD, Tubular Bells (V2001 Coloured Twins lbl, disc Nr M) EX/EX 6.00
NAZARETH, Loud & Proud (1973 1st Press, CREST 4) EX/EX 33.00
OPPRESSED, Oi! Oi! Music (2008 Step 1 Issue, Blue vinyl) M/M 12.00
OZZY OSBOURNE, Diary Of A Madman (JET LP 237 + Inner, some edge wear to Cvr) VG/EX 9.00
BOB PEGG & NICK STRUTT, Bob Pegg & Nick Strutt (1975 TRA265, disc Nr M) EX/EX 20.00
PINK FLOYD, Meddle ('71 SHVL 795 1st Press, Cvr Textured In & Out + Harvest Inner) EX/EX 40.00
PINK FLOYD, Obscured By Clouds ('72 Orig. Harvest SH5S4020 in rounded textured Cvr) EX/EX 30.00
POP RIVETS, M.T Sounds From Anarchy Ranch (Damgood 218 LP, Grn vinyl) M/M 11.00
POISON GIRLS, Live! Total Exposure ('81 XN2003, Printed PVC Outer + Inner + Lyr Sht, Clear vinyl) EX/M 15.00
QUINTESSENCE, Indweller (1972 RCA SF 8317) EX/EX 22.00
ROLLING STONES*, Out Of Our Heads (London LL3429, Red lbl Mono USA, Diff. Cvr to UK) EX/EX 33.00
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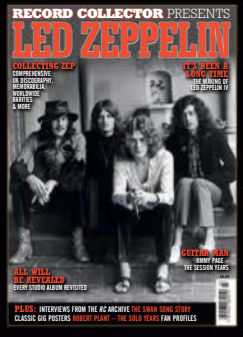

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RECORD COLLECTOR'S GRADING SYSTEM

In order to assist everyone who buys and sells rare discs, Record Collector magazine has originated a set of standards for the condition of second-hand records, cassettes and CDs. Anyone buying or selling records through the magazine must use our conditions to state what amount of wear and tear the disc, its sleeve and/or contents have been subject to. The seven standard condition categories, and a description of what each one means, are listed below:

MINT: The record itself is in brand new condition with no surface marks or deterioration in sound quality. The cover and any extra items such as the lyric sheet, booklet or poster are in perfect condition. Records advertised as Sealed or Unplayed should be Mint.

EXCELLENT: The record shows some signs of having been played, but there is very little lessening in sound quality. The cover and packaging might have slight wear and/or creasing.

VERY GOOD: The record has obviously been played many times, but displays no major deterioration in sound quality, despite noticeable surface marks and the occasional light scratch. Normal wear and tear on the cover or extra items, without any major defects, is acceptable.

GOOD: The record has been played so much that the sound quality has noticeably deteriorated, perhaps with some distortion and mild scratches. The cover and contents suffer from folding, scuffing of edges, spine splits, discoloration, etc.

FAIR: The record is still just playable but has not been cared for properly and displays considerable surface noise; it may even jump. The cover and contents will be torn, stained and/or defaced.

POOR: The record will not play properly due to scratches, bad surface noise, etc. The cover and contents will be badly damaged or partly missing.

BAD: The record is unplayable or might even be broken, and is only of use as a collection-filler.

CDs & CASSETTES: As a general rule, CDs and cassettes either play perfectly - in which case they are in Mint condition - or they don't, in which case their value is minimal. Cassette tape is liable to deteriorate with age, even if it remains unplayed, so care should be taken when buying old tapes. CDs are difficult to grade visually: they can look perfect but actually be faulty, while in other cases they may appear damaged but still play perfectly. Cassette and CD inlays and booklets should be graded in the same way as record covers and sleeves. In general, the plastic containers for cassettes and CDs can easily be replaced if they are broken or scratched, but card covers and digipaks are subject to the same wear as record sleeves.

RECORD COLLECTOR'S GRADING READY RECKONER

This Ready Reckoner will help you work out the value of a record in any condition. For example, if you see a disc which is valued at £10 in Mint condition, but which you consider to be in only Very Good condition, then you can consult the Ready Reckoner and find out the appropriate price for the record - in this case, £5. As very few collectors are interested in records in Poor or Bad condition, we consider that any disc worth less than £10 in Mint condition is effectively worthless in Poor or Bad condition.

MINT	EX	VG	Good	Fair	Poor	Bad
1,000	800	500	300	150	80	25
500	400	250	150	75	40	12
300	240	150	90	45	25	8
250	200	125	75	38	20	6
200	160	100	60	30	15	5
150	120	75	45	25	13	4
125	100	60	38	18	12	3
100	80	50	30	15	8	2.50
75	60	35	22	10	6	2
50	40	25	15	8	4	1.50
40	32	20	12	6	3	1
30	25	15	9	4.50	2.50	-
25	20	12	7.50	3.50	2	-
22	18	11	6.50	3	1.75	-
20	16	10	6	2.50	1.50	-
15	12	8	4.50	2	1	-
12	10	6	3.50	1.75	0.75	-
10	8	5	3	1.50	-	-
8	6	4	2.50	1	-	-
7	5	3.50	2	0.75	-	-
6	4.50	3	1.75	-	-	-
5	4	2.50	1.50	-	-	-
4	3.25	2	1.25	-	-	-
3	2.50	1.50	1	-	-	-
2	1.75	1	-	-	-	-

Iron Maiden's Bruce Dickinson goes full samurai at *Download*

SCREAM FOR ME, DONINGTON!

Download Festival
Castle Donington
10-12/6/22

With a line-up to whet most hard rock fans' appetites, *Download* saw metalheads gather for Friday's Opus stage action c/o hard-hitting rockers, Airbourne**.** Metalcore juggernauts The Ghost Inside, tore up the Avalanche stage, ensuring that it was hotter inside than out, whipping up fans in a bone-crushing set. Headliners KISS pulled out all the stops, revisiting their 70s pomp in a two-hour, fire-fuelled spectacle.

Canadian rockers, Monster Truck, kicked Saturday off with foot-stomping, anthemic shoutalong bangers, before Black Label Society took to the Apex, grabbing Donington by the balls and not letting go during an ear-splitting set. Technical perfectionists, Mastodon, superheated ecstatic fans with thunderous, melodic tracks, a plethora of psychedelic imagery lighting up the Opus. Deftones' energetic, vibrant show shook the crowd with a mighty punch, delivering a cathartic experience. Devil horns greeted Megadeth, regaling some of their best-loved tracks, including Sweating Bullets and Symphony Of Destruction to a fully engaged crowd. At the Apex, Iron Maiden provided jaw-dropping classics such as Blood Brothers, Hallowed Be Thy Name and The Number Of The Beast. They never get old.

Sunday saw Volbeat shake everyone's hangovers and have a good time, nu-metallers went wild for KORN, dishing out groove-laden offerings, Johnathan Davis' bagpipes making a heart-warming appearance on Shoots And Ladders, and comedy-rockers Steel Panther partied with OTT explicit banter and a fiercely fun set of vulgar rock anthems. Biffy Clyro offered radio-friendly rock, refreshing amid a weekend of heavy roars, their bouncy singalongs, soaring choruses and big, powerful riffs closing with an arena rock bang. *Emily MacNevin*

Joe Bonamassa
London Royal Albert Hall
5/5/22

Bonamassa has an irresistible claim as 'king of the blues' and demonstrated his stature as a bona fide leader with a fine selection of songs, his guitar mastery to the fore. From starter, Evil Mama, and his showstopping Dust Bowl, Jo Bo was on scintillating form. His guitar tech was busy, Joe presenting his virtuoso skills across many classic guitars, his searing six-string exhibition reaching its apogee on Woke Up Dreaming's acoustic tour de force. Other standouts, The Ballad Of John Henry, Gary Moore's Midnight Blues, and an intoxicating Sloe Gin, satisfied Joe's public till next time. *Paul Davies*

Bonobo
Nottingham Rock City
8/5/22

Simon Green's laidback studio music as Bonobo could lull you into believing that his gigs may be a calming experience. This was dispelled by Polyghost, heavy beats pulsating forcibly, smashing the rib cage. But the band is more than just pure rave. The beguiling Nicole Miglis added sultry tones to Tides, From You and Shadows, and the subtle introduction of the brass/ wind of Mike Lesirge added to the multifaceted sound of their techno-led environment. The dance euphoria of drummer Jack Baker saw us bouncing off the ceiling, Bonobo showing why they can take on the Albert Hall. *Ian Seymour*

Flamin' Groovies
London 100 Club
7/5/22

A party night of San Fran rock'n'roll filtered through The Beatles/Stones saw the Groovies' magic return. Leader Cyril Jordan twanged and sang with joyous abandon, fronting a line-up including bonkers bassist, Atom Ellis, in yellow three-piece and hat. From lesser-played numbers – Way Down Under, Last Plane Home – to perennial favourites – Teenage Head and breathless finale, Slow Death – there were emotional namechecks for ex-partners Roy Loney (deceased) and Chris Wilson (retired). An irrepressible encore of Jumpin' In The Night said it all. *Nick Dalton*

Rumer
Manchester RNCM
7/5/22

Back after some years, Rumer was worth the wait. A sold-out performance featured songs from across her catalogue, and her voice remains gold – effortless. Starting with a trio from *Seasons Of My Soul*, including a wonderful Aretha, she delivered favourites, Pizza And Pinball, Slow and Come To Me High. Four songs from *Nashville Tears* nestled with covers including I Can't Go For That and How Deep Is Your Love, plus an obscurity, Bonnie Bishop's Ain't Who I Was. With an immaculate band and backing singers, she ended with a brilliant version of Todd Rundgren's Love Is The Answer, making it her own. *Ken Ward*

Wet Leg
Bristol Trinity
21/4/22

After support act Honeyglaze opened the show with the shimmering pop of Shadows, the enigmatic duo of Rhian Teasdale and Hester Chambers triumphantly blasted through last year's single Wet Dream, their infectious, undulating music transforming the packed old church into a sea of dancers, their polished, spirited performance seeing them groove furiously, side by side. During Oh No, they lost themselves before seamlessly bringing everything back, and the mood intensified for Angelica, the joy on their faces clear. Things ended perfectly with the girls' viral sensation, Chaise Lounge, uplifting everyone. *Ian Templeton*

5.6.7.8's
Birmingham Night Owl
20/4/22

An excited capacity crowd saw the Tarantino-favoured Japanese pop-punks reach their second song, a cover of The Wailers' Road Runner, looking so cool that they seemed to have stepped on-stage from a refrigerator. Their energetic set soon had temperatures rising, Hanky Panky (Tommy James & The Shondells) introduced with a few bars of T.Rex's 20th Century Boy. Taking us back to their own genesis, Bomb The Twist was a rumbustious outing featuring a barrage of power chords and, along with many others, left the audience basking in a warm afterglow. *Peter Dennis*

Standout collectable: badge set, £5

Desertfest
London, various venues
29/4-1/5/22

Day One at the Electric

Photo: (Neil Lupin), neillupin.com

Ballroom kicked off with French band, Slift, in full psychedelic wig-out mode. The Truckfighters gave an energetic performance of gonzo stoner rock, guitarist Niklas Kallgren to the fore. 1000 Mods impressed a full house, and Swedish doom masters, Witchcraft, produced contemplative, subtle music.

Day Two at The Underworld saw King Witch open in fine fashion. Denmark's all-female Konvent mixed classic doom with death vocals, and Deathrite offered trad-metal/thrash. Green Lung moved up several gears, the groove maintained by Greenleaf's ear-worms, and Hangman's Chair closed with a powerful, hypnotic dose of space rock.

Day Three at the Camden Roundhouse had Dvne open, with technically complex prog/post-metal. Conan's powerful, hypnotic, sludgy doom metal preceded Eyehategod's hardcore punk/metal, in a loose, exhilarating set. Yob delivered a huge amount of power for a trio, and Electric Wizard opened with Return Trip before piling through 90 minutes including Satanic Rites Of Drugula, Incense For The Damned, Time To Die, Black Mass and The Chosen Few, closing with Funeralopolis. A fitting way to end a great fest. *Simon Wright*

Steeleye Span
Buxton Opera House
9/5/22

Their delayed 50th-birthday celebrations rudely interrupted by Covid, Steeleye returned as a six-piece, Maddy Prior's experience balancing younger fire and energy, guitarist Spud Sinclair ripping apart an ages-old ballad with a devastating solo. Equally capable of fireworks, fiddler Violeta Vicci threw jigs and reels around with ease. Spotlighting *Below The Salt*, the hypnotic guitar/violin interplay, plus neo-funk bass, kept Saucy Sailor coy and seductive, while Royal Forester thundered in fresh splendour. Elsewhere, there was a heavy groove on Dark Morris and a startlingly Velvet Underground-like When I Was On Horseback. Gaudete proved that they've still got the best a cappella harmonies in the business and, 53 not out, they *will* endure. *Simon Jones*

Standout collectable:
Est'd 1969 LP, £30

The Lovely Eggs
Northampton
Black Prince
14/4/22

With their unique psych-punk, The Lovely Eggs' show is an experience like no other. Defiantly DIY, they opened with their last couple of singles, This Decision a fuzzed-up rocker high on adrenaline, while Still Second Rate sounds like Hawkwind on cheap amphetamines. Magic Onion is as good as the title suggests, Holly stalking the stage, holding her guitar like a gun before standing stork-like to deliver the cryptic Slug Graveyard. The capacity crowd happily sang along with Fuck It and, while The Lovely Eggs don't do encores, Return Of Witchcraft made for an abrupt, magical closer. *Peter Dennis*

Standout collectable:
Fuck It scarf, £15

Robert Jon & The Wreck
London Islington
O_2 Garage
15/5/22

Robert Jon Burrison sang his heart out as his band wrecked the place with joyous abandon. Twin guitar harmonies *a la* Wishbone Ash and an easy South California twang saw the throwbacks groove through a set including Oh, Miss Carolina, Tired Of Drinking Alone and Everyday. New songs, Waiting For Your Man and Rollin', promised further delight, and the guitar heroics of Henry James, and Toto keyboardist, Steve Maggiora, established their bona fides. Sweet, plucky country-blues support from Laura Evans completed one memorable night. *Paul Davies*

Alt J
Manchester Apollo
13/5/22

A stellar bow saw Alt J open with mysterious, complex track, Bane, from their latest, *The Dream*, their greatest work to date. In Cold Blood and Matilda saw the Leeds trio kick on, while Ms was dusted off for the first time in ages. A classics encore ended with their most popular cut, Breezeblocks, their debut album celebrating its 10th birthday in style. An outstanding exhibition by talented musicians whose star won't fade. *Brigid Harrison-Draper*

Tom Robinson Band
Manchester Band
On The Wall
18/5/22

A packed BOW enjoyed Tom turn the clock back to the late 70s, the setlist including almost a dozen heyday cuts. After opening solo acoustic numbers, such as Winter Of 79, Tom introduced Lee Griffiths and superb versions of faves like War Baby, Martin, Glad To Be Gay and Grey Cortina. Lesser-known tunes such as Still Loving You and Only The Now were well-received, before closer, 2-4-6-8 Motorway, and encore Power In The Darkness. At 72, Tom's energy is amazing, and with his excellent band, it was another great show. *Ken Ward*

Matt Bellamy on quantum form

Photo: (Muse) HP Van Velthoven

Van Morrison
Liverpool Philharmonic
24/5/22

The second of two postponed shows fell flat. Starting with four tracks from recent *Latest Record Project* and two from his latest, *What's It Gonna Take?*, things never sparked into life. Ballad, Someone Like You, became an upbeat, awful singalong, while classics such as Wild Night, Cleaning Windows and Help Me were held back till the end. Finishing with Brown Eyed Girl and Gloria, Van trudged off at 9:30, never acknowledging the audience. Percussionist Teena Lyle was superb, as were the rest of his band, the highlight their extended workout *after* Van left: a gutsy, 15-minute Gloria. Doubtless, Morrison was in his PJs. *Ken Ward*

Liam Gallagher
London Royal
Albert Hall
26/3/22

Nonchalantly swaggering on, Gallagher, with parka and maracas, gave people what they wanted. Opening with Oasis' Hello and the strut of Rock'N'Roll Star, he went full tilt on solo offerings, including a live debut of the title track to *C'mon You Know* and sparkling single, Everything's Electric. Gallagher invited his son to drum a stomping The River, before more Oasis classics raised the roof, via a supercharged Supersonic and mass singalong Wonderwall. Emotions ran highest on Live Forever, dedicated to Foo Fighters' Taylor Hawkins, who'd died the day before. *Tyson Schmidt*

Days N Daze
London New Cross Inn
11/5/22

Supported by Lady Rage and The Infested, Days N Daze played their folk-punk to a moshing, crowd-surfing, stage-diving, all-singing crowd. Their repertoire, largely from *Rogue Taxidermy* and *Show Me The Blueprints*, featured acoustic guitar, bass, washboard and trumpet, occasionally augmented by mandolin. During encore, Self-Destructive Anthem, members of the audience and band enhanced the verses, underlining that great fun was had by all. *Peter Waymont*

Imelda May
London Palladium
14/4/22

The onetime rockabilly gal has become queen of sultry jazz and gothic blues, this revelatory display underlining her unbridled artistry, from spoken-word interludes on Limbo and The Word Is Out, to the elegant country swing of Sixth Sense and heartache Black Tears. Her man, Niall McNamee, followed an opening set with strong vocal counterpoint on Don't Let Me Stand On My Own, while Rachael Sage had offered a consummate, eclectic melding of Joni Mitchell lyricism and Tori Amos quirkiness on the finger-snapping Blue Sky Days, and raunchy blues harp and violin-backed Sleep When I'm Tired and Big Star. Imelda's string-driven goth stomp, Never Look Back, feral indie jangle, Made To Love, and signature Mayhem were triumphant. An extended encore featured a soaring gospel take on Hozier's Nina Cried Power, Meat Loaf's I'd Do Anything For Love and shimmering Diamonds. *Andy Rawll*

Muse
London Hammersmith
Eventim Apollo
9/5/22

After the longest queue that I'd ever seen before a gig, Muse played the first of two Warchild charity nights, new Won't Stand Down setting the tone with future-classic, blasting riffage. Everyone switched on immediately, Matt Bellamy getting the masses jumping around throughout. Compliance, Citizen Erased, Psycho and Assassin were among the most striking of the trio's grandiose pomp-rockers, Bellamy on top form, playing guitar, piano and singing/strutting. He and pals looked like they were enjoying every minute, hardly pausing between songs. Bliss, Plug In Baby and Supermassive Black Hole were more highlights, and a second-night trip would've been well worth the queue. *Spencer McCrory*

Magnum
Cambridge Junction
16/4/22

Fifty years since the Brummie pomp-rockers' formation, Magnum remain very much in the present, with 22nd album, *The Monster Roars*. Their set-list focused on it, though they opened with a revamped Days Of No Trust, before the colourful romp, Lost On The Road To Eternity, and a live premiere for stylish The Day After The Night Before. Tony Clarkin and Bob Catley remain a heart-warming watch, galloping through latterday material, before fan favourites like Rockin' Chair, the grandiose Les Morts Dansant, and the vibrant Vigilante and Kingdom Of Madness, as well as keyboardist Rick Benton dazzling on the marvellous Sacred Hour. *Mark Taylor*

Snakin' all over: David Coverdale bows out

xPropaganda
London Islington O2 Garage
24/5/22

The ZTT band's key female protagonists reunited for *The Heart Is Strange*, DNA intact, chilled beats and cool insouciance as beguiling as ever. Lead chanteuse Claudia Brücken and her resonant alto foil, Suzanne Freytag, purred back to life, on message, on song. The dark breezy vocals were complemented by Luís Jardim's buffeting percussion and Steve Lipson's sporadic six-string squalls, the set-list segueing most of the new release with debut highlights. The sparse, compelling Only Human and Don't You Mess With Me were a match for the perfect pop of Duel, majestic The Wolves Are Returning and propulsive p: Machinery. Poignantly, closer, Ribbons Of Steel, evoked classic Vangelis. Marvellous.
Andy Rawll

Bloc Party
Birmingham O2 Academy
26/5/22

Frontman Kele Okereke walked on and ordered, "Get this party started," as the Londoners launched into the pounding drums and chugging riff of Day Drinker, swiftly followed by dark political hit, Hunting For Witches. Sharp, sleazy rock moments, sweeping synths, jagged guitars, all perked up the ears, newer offerings such as the angry, infectious punk of Callum Is A Snake and euphoric Sex Magik, standouts. Singalong single, Banquet, wowed, but it was Helicopter that drew the most chaotic response. An art-rock band with plenty of grooves, Bloc Party delivered fierce rock, energetic beats and disco-tinged pop.
Emily MacNevin

Jesse Malin
Hull New Adelphi Club
23/5/22

It takes something special to move the Adelphi's *Monday Musicians' Night* fixture, and Malin was that something special. Appearing with Derek Cruz (guitar/piano), catalogue tracks were interspersed with stories in Malin's New York drawl. He seemed someone you could have a night out with, and never short of a word. Room 13, Revelations ("I wrote this after a break-up… Kids these days break up by text. I'm out") and Tom Petty's Crawling Back To You were highlights. An excellent night of master-craft. *Mark English*

Jools Holland & His Rhythm & Blues Orchestra
Canterbury Marlowe
11/5/22

Holland's warmth and bonhomie were juxtaposed with no-nonsense, heads-up, mindful blues. His mastery of standards such as I Wish I Knew How It Would Feel To Be Free allowed artful interpretation, adding to their melodic power. Waterloo Bridge, sung by Louise Marshall, was deft and delightful, Ruby Turner's Peace In The Valley, awesome, with presence like no other. Eddi Reader brought The Patience Of Angels and Perfect, while the nine-piece brass machine saw saxophonist Derek Nash solo like a man possessed. Part toe-tapping singalong, part tear-jerker, Jools' set-list score of boogie-woogie, rockin'n'rollin', gospel and soul, is a phenomenon.
Graham Elliott

Buffalo Nichols
Norfolk Infinity Hall, Connecticut, USA
2/6/22

Nichols took the stage for a haunting Lost & Lonesome before tremendous fretwork and evanescent slide on Friends and How To Love. Despite a low turnout, every mostly-acoustic song was heartfelt, including Robert Johnson's 32-20 Blues, Skip James' Sick Bed Blues and Booker White's Aberdeen Mississippi Blues. Nichols' own Another Man was a sad reminder of how things don't changed: "Don't have to hide behind a white hood, when a badge works just as good, another man is dead." As well as well-travelled inter-song banter, his appreciation for tradition was matched by the sense to know when to throw it out the window. Superb.
Christopher Walsh

Red Guitars
Hull New Adelphi
23/4/22

The Housemartins said they were the fourth best band in Hull, with Red Guitars top of the pile. A short reunion saw RG back in their hometown, beginning with two minutes of controlled feedback. A huge roar went up as Hallam Lewis introduced the riff from Good Technology, before a sudden stop, and straight into Marimba Jive. World music early-adopters, it helped that Lewis hailed from South Africa. The band clearly enjoyed themselves, the tight rhythm section of grinning Lou Howard, and Matt Higgins, treating us to old favourites including Slow To Fade, Crocodile Tears, Fact, and a magnificent Steeltown. Finally, Good Technology was played in entirety, the enthusiastic crowd singing along. *Mark English*

Mavis Staples
Edinburgh Usher Hall
14/6/22

The bullish Mavis, age 74, remains a firecracker, as capable of bluesy hollering as sweet soul, and as engaged with her music and its message as ever. Her band – guitarist Rick Holstrom, bassist Gregory Boaz, drummer Steve Mugalian – complement her perfectly, bringing nuance, economy and energy to a set of Staples classics, well-chosen covers and songs from her recent hot streak. There was a moment in Will The Circle Remain Unbroken in which, egged on by Staples, Holstrom achieved lift-off with a wild solo, drawing gasps. At the end, the love for her was palpable – for her dignity, charm and, most of all, that voice. *Jamie Atkins*

Whitesnake
London Greenwich O2
16/5/22

An absolute belter saw Sir David Coverdale, 70, retiring after nearly 50 years in the spotlight. The epitome of the rock star, garish, vibrant, whipping the audience into a frenzy, his bluesy voice shows signs of age but, with the help of keysman Dino Jelusick, he still hit the high notes. Bassist Tanya O'Callaghan joined Reb Beach and Joel Hoekstra, duelling in flashy fashion on guitar, while Tommy Aldridge bulldozed on drums on Here I Go Again and Still Of The Night. Earlier, Foreigner, fronted by Kelly Hansen, did a sterling job with jukebox heroics, guitarist Mick Jones arriving for encores. Europe opened, with Joey Tempest's voice in pristine condition and the parping The Final Countdown unashamedly good fun. Splendiferous.
Mark Taylor

Katie Spencer
Margate Rosslyn Court
26/5/22

With the excellent *The Edge Of The Land*, Katie delivered a first-class show. She opened with the emotional Take Your Time, before the poetic grace of the title track. It's a sign of an accomplished artist when they can impress an audience of any number, and she did so brilliantly, with compelling songs such as the evocative Shannon Road, Wormhole and instrumental, Bear's Tune, showcasing her outstanding vocals and fluent guitar-playing. The superbly constructed title track from *Weather Beaten* stood out, too, along with one from her John Martyn EP. With an informative interval Q&A, it was evidence of Spencer's outstanding talent.
Steve Burniston

When Rivers Meet
Leek Foxlowe Arts Centre
5/6/22

Grace and Aaron Bond, with full band, cannily twist the blues, to give them a contemporary relevance. Switching between full-throated, roaring rock (think Free or Taste), they morphed into unplugged guitar/vocal roots. In lesser hands, a cigar box guitar played with slide could sound derivative, but it soared, filling the hall with echoing riffs. Grace's vocals were equally devastating, pleading with her lover on unplugged bar room blues, or spiralling high over thunder and lightning on songs from new album, *Saving Grace*. When Rivers Meet promise *and* deliver much.
Simon Jones

Standout collectable: Saving Grace silver splatter LP, £30

John McLaughlin
London Barbican
28/5/22

A magical, mystical, musical tour de force from one of the progenitors of jazz-rock/world-fusion, with his 4th Dimension band. McLaughlin, Gary Husband, Ranjit Barot and Etienne M'Bappe sizzled like harmonious isotopes. Extemporising opener, Lockdown Blues, interpreted the recent pandemic on a higher plane, while sublime Pharoah Sanders covers, The Creator Has A Master Plan, and Light At The Edge Of The World, stole the show. An encore of Mahavishnu Orchestra's You Know You Know challenged them, a nonpareil masterclass of outstanding musicianship. "You had to be there, man"!
Paul Davies

Laura Veirs
Manchester Deaf Institute
19/6/22

Promoting *Found Light*, Laura never broke sweat, playing in her usual, languid, laid-back manner. 2004's Riptide opened, setting the tone for a presentation based mainly on her new album and 2009's *July Flame*. Alone on acoustic guitar, she played older songs and a cover of Elliott Smith's Between The Bars. Her new material needed a fuller sound, but she finished with a lovely Song For Judee tribute to Ms Sill, concluding an enjoyable, brief performance. *Ken Ward*

Blondie
London Greenwich O2
26/4/22

An incredible gig from age-defying Debbie Harry, 76, still hip, alongside the dapper-suited band. Sidelined Chris Stein was replaced by mohawked Andee Blacksugar, who, together with Tommy Kessler, provided stunning fretwork, as on the explosive Atomic. Sex Pistols' bassist Glen Matlock enjoyed his temporary role locking rhythm with Clem Burke on roaring versions of Hanging On The Telephone, Picture This, The Tide Is High, Rapture, the comeback euphoria of Maria, disco-charged Heart Of Glass, and frenetic closer, One Way Or Another. With Johnny Marr support, cruising through The Smiths, Electronic and solo material, this was gig of the year to date. *Mark Taylor*

Photo: (Whitesnake) Eric Duvet

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30 CASTLETON DEVIL'S ARSE

OCTOBER
15 O2 BRISTOL ACADEMY
16 NORTHAMPTON ROADMENDER
18 O2 SHEPHEREDS BUSH
20 SOUTHAMPTON THE 1865
21 LIVERPOOL HANGER 34
22 SHEFFIELD O2 ACADEMY

MAGNUM

Fri 16th Sep Holmfirth Picturedrome
Sat 17th Sep Manchester Academy

HALF MAN HALF BISCUIT

Fri 16 Sep Birmingham O2 Institute
Fri 07 Oct Blackpool Winter Gardens
Fri 11 Nov Norwich Waterfront
Fri 16 Dec Hull Tower Ballroom
Fri 20 Jan London Camden Electric Ballroom
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23	Bridlington	Spa Theatre
24	Lytham	Lowther Pavilion
25	Newcastle	Wylam Brewery
27	Bilston	Robin
28	Shrewsbury	Theatre Severn
29	Northampton	Roadmender
30	Barnsley	Birdwell Venue

October 2022

2	Blackburn	King Georges Windsor Suite
4	Buxton	Opera House
6	Holmfirth	Picturedrome
7	Glasgow	Oran-Mor
8	Edinburgh	Queens Hall
9	Yarm	Princess Alexandra Theatre
11	New Brighton	Floral Pavilion
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20	Bury St Edmunds	Apex	
21	Newcastle	Cluny*	
22	Glasgow	Oran Mor	
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*All shows seated except

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17 Holmfirth
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18 Newcastle
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20 Glasgow
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22 Nottingham
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Gig Guide

Christina Aguilera August (2) Scarborough Open Air Theatre (3) Liverpool M&S Bank Arena (5) London Greenwich O_2

Anti-Flag August (3) Southampton Engine Rooms (4) Blackpool *Rebellion Fest* (5) Nottingham Rescue Room (6) London Islington Garage

The Gaslight Anthem August (18) London Wembley OVO Arena (19) Manchester O_2 Apollo (20) Edinburgh O_2 Academy (21) Birmingham O_2 Academy (24) Belfast Telegraph Building

GWAR August (8) Dover Booking Hall (9) Brighton Chalk (10) Bristol Fleece (12) Catton Park *Bloodstock* (13) Norwich Waterfront (14) Leeds Key Club (16) Glasgow Garage (17) Manchester Club Academy (18) London Tufnell Park Dome

Anais Mitchell August (31) Liverpool Philharmonic Hall **September** (1) Leeds Brudenell **November** (11) Manchester YES (12) Glasgow St Luke's (13) Newcastle Uni SU (14) Bristol Fleece (15) London Camden Koko

Billy Ocean August (6) Cardiff Bute Park **March 2023** (17) Stoke Regent (20) Oxford New Theatre (22) Leicester De Montfort Hall (24) Ipswich Regent (25) Brighton Centre (27) Cardiff St David's Hall (29) Bath Forum (31) Harrogate Convention Centre **April** (1) Liverpool Philharmonic Hall (12) Southend Cliffs Pavilion (14) Bournemouth BIC (15) Swansea Arena (17) London Palladium (19) Nottingham RCH (21) Manchester Bridgewater Hall (22) Newcastle O_2 City Hall (24) Birmingham Symphony Hall (26) Sheffield City Hall (28) Glasgow SEC Armadillo (29) Blackpool Opera House

Gretchen Peters August (24) London King's Cross King's Place (29) Leeds City Varieties **September** (2) London King's Cross King's Place **May 2023** (4) Lytham St Anne's Lowther Pavilion (5) Gateshead Sage (6) Liverpool Philharmonic Hall (17) Bury St Edmunds Apex (20) Birmingham Town Hall (21) Bexhill De La Warr Pavilion (23) Cardiff St David's Hall (24) Swindon Wyvern

Michael Schenker August (26) Glasgow Queen Margaret Union (27) Newark *Stonedead Festival*

Sigrid RESCHEDULED (4) Liverpool Uni SU (5) Cardiff Uni SU (6) Birmingham O2 Academy (8) Edinburgh Usher Hall (9) Newcastle O2 City Hall (10) Manchester Apollo (12) London Wembley OVO Arena

Loudon Wainwright III September (14) Bristol St George's (15) Birmingham Town Hall (17) Manchester RNCM

Now Booking

Bellowhead November (10) Portsmouth Guildhall (11) Oxford New Theatre (12) Leicester De Montfort Hall (13) Cambridge Corn Exchange (14) London Royal Albert Hall (15) Brighton Dome (16) Southend Cliffs Pavilion (17) Ipswich Regent (18) Bath Forum (20) Plymouth Pavilions (21) Cardiff St David's Hall (21) Birmingham Symphony Hall (22) Newcastle O_2 City Hall (23) Nottingham RCH (25) Harrogate Convention Centre (26) Liverpool Philharmonic Hall (27) Sheffield City Hall (28) Manchester Bridgewater Hall

Judy Collins November (11) Manchester RNCM (12) Leeds City Varieties Music Hall (15) Cardiff St David's Hall (16) Bury St Edmunds Apex (18) Edinburgh Queen's Hall (19) Birmingham Town Hall

Evanescence, Within Temptation RESCHEDULED November (14) London Greenwich O_2 (15) Birmingham Arena (17) Glasgow OVO Hydro (19) Leeds First Direct Arena

Level 42, Mari Wilson November (4) Hastings White Rock (5) Torquay Princess Theatre (6) Llandudno Venue Cymru (8) Northampton Derngate (9) Swansea Arena (10) London Greenwich Indigo$_2$

Poppy November (26) Bristol SWX (27) London Shepherd's Bush O_2 Empire (28) Birmingham O_2 Institute (29) Manchester O_2 Ritz (30) Glasgow SWG3

Saxon November (11) Ipswich Regent (12) Southampton O_2 Guildhall (13) Bexhill De La Warr Pavilion (14) Cardiff St David's Hall (15) Bath Forum (16) Cambridge Corn Exchange (18) Newcastle O_2 City Hall (19) Blackburn King's George Hall (20) Aberdeen Music Hall (21) Glasgow Barrowlands (22) Hull City Hall (23) York Barbican (25) Leicester De Montfort Hall (26) London Camden Roundhouse

Paul Young March 2023 (22) Southport Atkinson (23) Blackburn Windsor Suite (24) Colwyn Bay Theatr Colwyn (25) Warrington Parr Hall (26) Lancaster Grand (29) Oswaldtwistle Civic Arts Centre (30) Harrogate Royal Hall (31) St Helens Theatre Royal **April** (1) Bradford St George's (2) Barnsley Civic Arts Centre (5) Kilmarnock Palace (6) Musselburgh Brunton (7) Falkirk FTH (8) Greenock Beacon (9) Dundee Whitehall (12) Telford Oakengate (13) Evesham Henrician (14) Gloucester Guildhall (15) Walsall Arena & Arts Centre (16) Lincoln New Theatre Royal (19) Hereford Courtyard (20) Swansea Grand Hall (21) Cannock Prince Of Wales (22) Worcester Huntingdon Hall (23) Leicester Y (26) Exeter Corn Exchange (27) Bridgwater McMillan (28) Ilfracombe Landmark (29) Swindon Wyvern (30) Milford Haven Torch **May** (4) Basildon Towngate (5) Aldershot Prince's Hall (6) Harpenden Eric Morecombe Centre (7) Richmond Theatre (10) Frome Memorial Theatre (11) Tamworth Theatre (12) Stamford Corn Exchange (13) Chesterfield Winding Wheel (14) Nottingham Playhouse (17) Epsom Playhouse (18) Crawley Hawth (19) Aylesbury Waterside (20) Ipswich Corn Exchange (21) Portsmouth New Theatre Royal (24) Sale Waterside (25) Holmfirth Civic (26) Scarborough Spa Theatre (27) Yarm PAA (28) Whitley Bay Playhouse **September** (7) Cheltenham Town Hall (8) Monmouth Savoy (9) Newport Riverside (10) Neath Gwyn Hall (13) Shanklin Theatre (15) Clacton West Cliff (16) Dunstable Grove (17) Bracknell South Hill Park (20) Stirling Albert Halls (21) Aberdeen Tivoli (22) Dunfermline Alhambra (23) Blyth Phoenix (24) Northallerton Forum (27) Peterborough Key (28) Loughborough Town Hall (29) Barrow In Furness Forum (30) Leeds City Varieties **October** (1) Stockport Forum (4) Paignton Palace (5) Axminster Guildhall (6) Wimborne Tivoli (7) Taunton Brewhouse (8) Strode Street (11) Redditch Palace (12) Newark Theatre (13) King's Lynn Corn Exchange (14) Felixstowe Spa Pavilion (15) Radlett Centre (18) Eastleigh Thornden Hall (19) Guildford G Live (20) Fleet Harlington (21) Tunbridge Wells Assembly Halls (22) High Wycombe Swan (25) Hayes Beck (26) Camberley Theatre (27) Chelmsford Theatre (28) Bury St Edmunds Apex (29) Herne Bay King's Hall **November** (1) New Brighton Floral Pavilion (2) Colne Muni (4) Altrincham Garrick (5) Crewe Lyceum (8) Lichfield Garrick (9) Brierley Hill Town Hall (11) Corby Cube (12) Buxton Opera House

TOUR DU JOUR

Spotlighting an upcoming road trip

This month: IDLEWILD'S RODDY WOOMBLE

Roddy Woomble, in a brief respite from all the pacing

Tell us about the tour.
We decided to celebrate the 20th anniversary of *The Remote Part*, as there was much more demand than we expected for the 15th anniversary tour. Then, of course, the pandemic struck, and we haven't practised together for six months.

Do you have any pre-/post-show routines?
Pacing around the dressing room, drinking a few beers.

Will you play any songs that you rarely perform?
We'll play *The Remote Part* in order, half of which we never perform.

Are there any venues or events that you're particularly looking forward to?
Connect Festival. Idlewild haven't played many festivals in the past decade, so it'll be nice to be on a big festival stage at night.

Will you be recording any shows for CD or DVD?
Hmm, maybe. That's a good idea.

Do you collect bootlegs?
No, but I've heard a few, and I never get to see Idlewild live, so they're fun to listen to. Obviously, I usually focus on the mistakes!

Do you go to shows much?
Yes, the last two being Molly Nilsson at Glasgow Stereo, and Beach House at Glasgow Barrowlands. Both were superb.

Idlewild play in August at (5) Belfast Empire (29) Edinburgh Connect Festival September (3) Ullapool Village Hall November (19) Stourbridge Town Hall (20) Manchester New Century December (17) London Kentish Town O_2 Forum.

TOUR NEWS

London: **Fuchsia**, Putney Half Moon, 14 August. ■ **Opeth**, Hammersmith Eventim Apollo, 18 November. ■ **Sum 41**, Alexandra Palace, 21 October. ■ **Stanley Clarke**, Camden Koko, 13 July. ■ **John Legend**, Royal Albert Hall, 5 April 2023. ■ **Suede**, Camden Electric Ballroom, 5-6 October. ■ **Ludovico Einaudi**, Royal Albert Hall, 16-18 October.

For more tours/gig news see www.recordcollectormag.com/latestnews.

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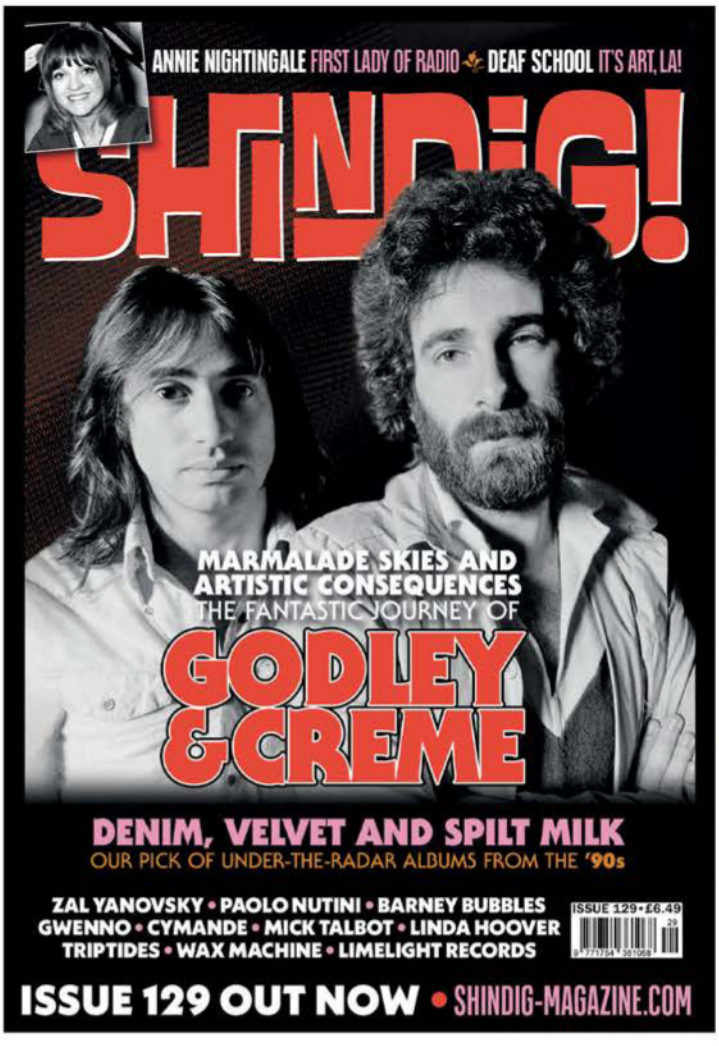

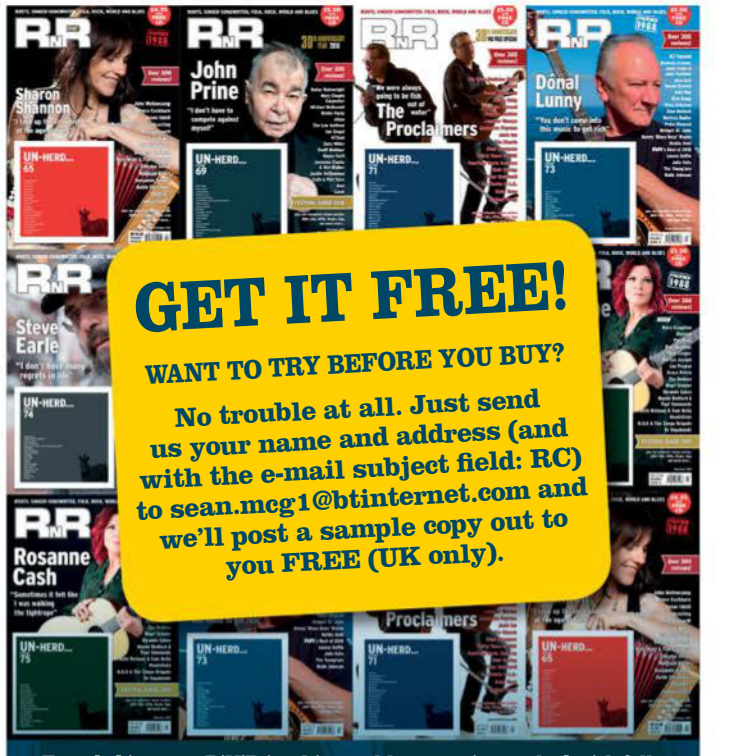

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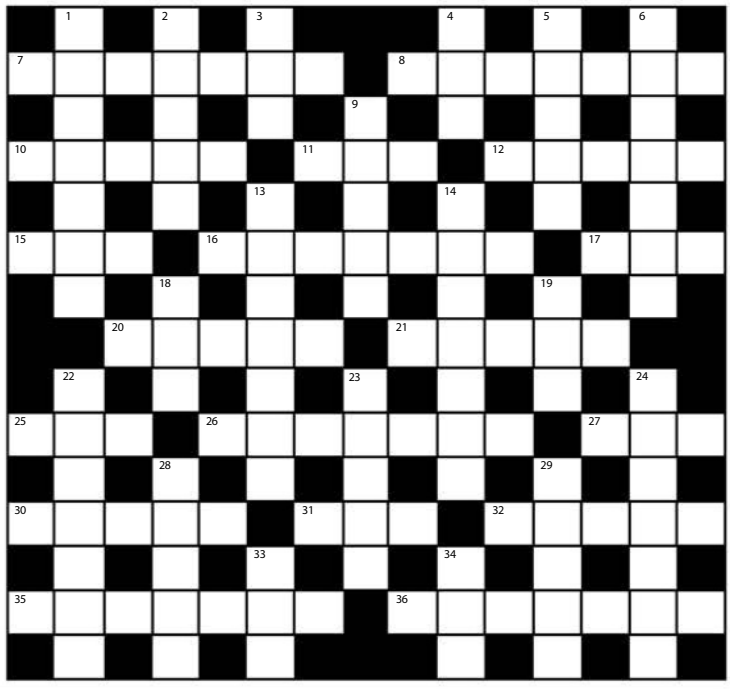
Crossword & Competitions

ACROSS

7) _ _ Casbah (4,3)
8) Dropkick _ (7)
10) *Deceptive* _ (5)
11) _ *Generator* (3)
12) *Neon* _ (5)
15) _ Charles (3)
16) George _ (7)
17) *Just* _ _ *Am* (2,1)
20) Teenage _ (5)
21) _ _ Drive-In (2,3)
25) _ Or Nothing (3)
26) _ Boys (7)
27) You _ Again (3)
30) Government _ (5)
31) _ Benatar (3)
32) *Raw Like* _ (5)
35) Never_ _ Bollocks (4,3)
36) *Let's* _ _ _(3,2,2)

DOWN

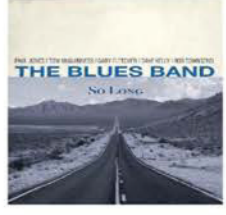
1) _ *My Prince Will Come* (7)
2) Sweet Suburbia was their debut (5)
3) Carly Simon 1982 single (3)
4) Cold_ (3)
5) *Sketches Of* _ (5)
6) *Angry* _ (7)
9) Some _ Say (5)
13) *Dawn Of The* _ (7)
14) A _ Ratio (7)
18) _ *The New Breed* (3)
19) _ Loves You (3)
22) _ *Rock* (7)
23) *Business As* _ (5)
24) Stuck _ _ (4,3)
28) _ Holly (5)
29) _ *& Psyche '85* (5)
33) *Those* _ *Are About To Die…* (3)
34) Let's Go To _ (3)



SCHIZO FUN ADDICT

Fate Chaser is the first spaced-out lo-fi psychedelic single from the forthcoming album, *Love Your Enemies*, by Fruits De Mer Records' highly acclaimed Schizo Fun Addict. This 10'' lathe-cut single is extremely limited (there are only 58 of them!) and comes complete with hand-painted jackets by Jet Wintzer – all signed, numbered and ink-stamped. We have a copy in our possession, so to be in with a chance of winning it, please complete and submit this month's crossword.

THE BLUES BAND



When The Blues Band got together in 1979, they caused a sensation, as fans flocked to hear R&B played with all the enthusiasm inherited from their days together with Manfred Mann. Four decades on and 25 albums later, The Blues Band are acknowledged as being among the very finest purveyors of the genre. 2022 sees the release of their new (and final) studio album, *So Long* – and courtesy of Repertoire Records we have two of the deluxe double-album gatefold vinyl to give away. To be in with a chance of winning a copy, please tell us the name of the legendary musician who guests on this album: a) Money Mark, b) Eddie Money, c) Zoot Money?

LAWRENCE OF BELGRAVIA

As lead singer of the much-loved bands Felt, Denim and Go-Kart Mozart, Lawrence is one of the true cult artists of the British indie music scene, even if hasn't really ever troubled the charts during his 40-year career. First released in 2012, Paul Kelly's *Lawrence Of Belgravia* is an intimate documentary, following Lawrence between Go-Kart Mozart albums, weighed down by the chips on his shoulders while still dreaming of being a pop star. Long out of print, this new 2022 BFI edition gives it the Blu-ray treatment. To be in with a chance of winning one of four copies, please tell us which was *not* one of Lawrence's bands: a) Felt, b) Corduroy, c) Denim?

COMBAT ROCK

The album famous for the heavy radio-rotation hits Should I Stay Or Should I Go and Rock The Casbah gets a 40th anniversary over-haul in 2022 with Sony's impressive 3LP deluxe vinyl set, enhanced by the capturing of rare tracks from the band's post-Bonds residency work at The People's Hall in west London. For your opportunity to win one of two copies, please tell us in which country the iconic Pennie Smith *Combat Rock* album cover photo was taken: a) Thailand, b) Switzerland, c) Swaziland?

JULY Solution

	T		A		B			C		B		R
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A	S	S	A	U	L	T		R	E	A	D	Y	T	O
	E		Y		Y				D		S		S	

JUNE WINNERS

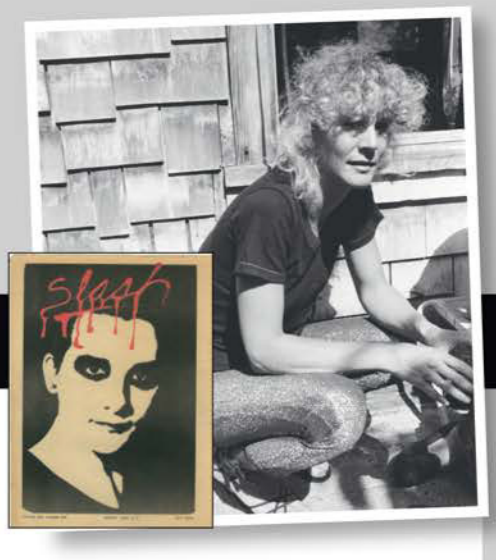
T.REX: Neil Watson
BOWIE '72: Margaret McKeon, Steve Miller, Keith Parr, Steven Heslop
FUNKADELIC: Chris Sewart, Dave Campbell

All entries **with your address** to **rccompetitions@metropolis.co.uk** or to Record Collector Competitions, 7th Floor, Vantage London, Great West Road, London, TW8 9AG, by 11 August, unless otherwise stated. Only enter once per competition – if submitting via post please include your phone number.

UNDER THE RADAR

Artists, labels, and magazines meriting more attention

This month: *Slash* magazine



From 1977 to 1980, *Slash* magazine was essential to documenting the punk scene in its Los Angeles base and beyond. Right from its 1977 debut issue it offered opinionated in-depth coverage nearly impossible to find in other US publications, with a story on local legends The Screamers; an interview with The Damned, then just becoming known in the States; and reviews of early discs by The Clash, Saints, and Television.

Melanie Nissen (above, right) isn't sure she and fellow co-founder Steve Samiof "had any main goals. We wanted to make something together and have it be interesting and look good. We didn't know what would happen after that. I think we couldn't believe we did it." The photos surrounding the interviews and record reviews that were staples of punk fanzines captured, as the debut issue editorial proclaimed, the "oddball fashions of slashed clothing, repulsive make-up and bondage paraphernalia" that gave early punk some of its most striking visual trademarks.

Many of the photos *Slash* co-founder Nissen took at the time are featured in Blank Industries' new 220-page book, *Hard + Fast*, including plenty that have never before been published. Mostly in black-and-white, sprinkled with a few colour shots, they feature performances and poses by LA legends like X and The Go-Go's, as well as out-of-town icons like the Ramones, The Damned, and Devo, and San Francisco acts like The Avengers and Crime.

But there's plenty of space for cult acts who barely or never put out records, like The Screamers, Nuns, Bags, and The Consumers. There are also key non-musicians like Slash Records founder Bob Biggs and *The Decline Of Western Civilization* director Penelope Spheeris, as well as fans. This reflects the magazine's eclectic scope, which over its brief lifetime featured everyone from major icons like Johnny Rotten and Deborah Harry to cult LA acts like The Weirdos and The Germs, even giving Peter Tosh a cover story.

What groups did *Slash* cover that she thought were most deserving of wider recognition? "There were so many good bands," she observes. "Screamers, Weirdos, Bags, Black Randy, The Dils, Zeros, X, Germs – too many to list. We were rich in music. Maybe it was so new here, nobody quite knew what to do with it all. Conventional record companies didn't know, and there were very few people at shows in the beginning."

The alternative was the vaunted DIY route, even if some acts lacked the resources to put out more than a self-released single. As Nissen adds, "It all took a minute, then bands started putting out their own stuff like singles, posters, flyers, artwork, doing their own publicity." She and Samiof used the same approach for *Slash*, where "we paid for the printing, distributed it, took out ads for it, laid it out, and took most of the photos," Melanie reflected in a press bio for the new book. "Money wasn't an issue because we had a burning desire to do it and we got to make art."

In some ways *Slash* was also a vehicle for noted writers to find a home for stories and musings that would have been hard to impossible to place in mainstream papers. One was Richard Meltzer, one of the most acerbic American rock critics since the late 60s, and among relatively few such veterans to adapt to the punk era. Others were on their way to making their mark as musicians on the LA underground, like The Gun Club's Jeffrey Lee Pierce, Chris D. of The Flesheaters, and Pleasant Gehman of The Screamin' Sirens. Facsimiles of *Slash*'s complete run were collected in the 2016 book, *Slash: A Punk Magazine from Los Angeles: 1977-1980* – though copies of that out-of-print volume now sell for astronomical prices.

"Money wasn't an issue because we had a burning desire to do it"

It was a challenge to catch on camera the images that complemented the text, and Nissen had to learn quickly on the job. "I learned how to shoot live shows," she remembers. "I had never done that before and had to get to the front of the stage and shoot incredibly fast. I never knew what the lighting would be or what the band was going to do, so you'd have to be ready for anything, always. It's a challenge not to take a boring live photo, which I did sometimes just so I had a shot of that band for a review, but it bothered me. Body language and facial expression were really important to me, and I learned a lot by doing it all the time."

Did Nissen find the LA punk scene to have a different tone to its more celebrated counterparts in the UK and NYC East Coast? "There's a playfulness in the photos, but maybe that was just me," she feels. "London seemed more political. New York, without being there, seemed more like Blondie and the Ramones. I'm not sure what we were – a group of creative people trying to get something different out there and express the feelings of the time."

At times the magazine expanded its print and photo focus to other parts of California, including the smaller but vital punk scene in the Bay Area. Desolate urban landscapes aren't the first images that come to mind for San Francisco, but The Avengers, the city's finest first-generation punk band, pose in the middle of a massive under-construction dirt patch in one of the book's non-LA shots, a crane looming ominously in the piles of rubble in the background. "I like to keep moving and trying different things," Nissen explains. "It keeps the band and me creating new feelings and moods in the photos."

Besides performers, *Hard + Fast* features shots of dark, graffiti-strewn clubs and bathrooms that remind us of how small and modest the venues were in which the music *Slash* documented and its fans found a home. Yet there's an almost cheery innocence to some images, like a gleefully grinning Belinda Carlisle proudly showing off her Germs T-shirt. Or the very young Germs themselves, looking much like larking high schoolers as they sit atop an outdoor wall, their feet resting on dirty sinks.

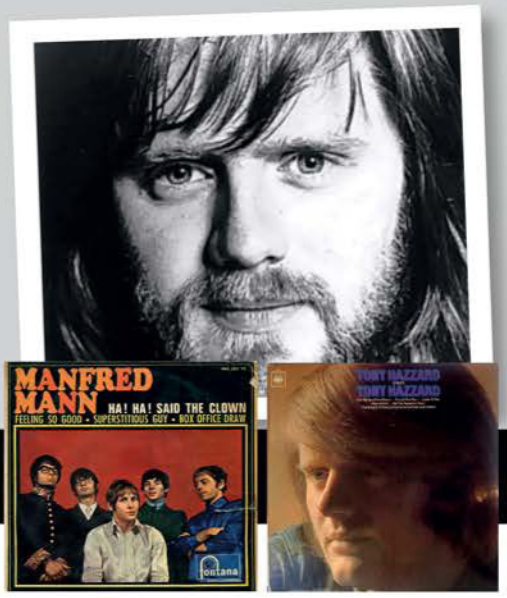
Were there any qualities Nissen picked up on that might have marked The Go-Go's as the band most likely to make the transition to pop stardom than others on the scene *Slash* celebrated? "I love that The Go-Go's started out in punk," she says. "They were all on the scene for a long time before they played live, and everyone was so supportive of them. I can see, when they signed with a record company, their look and sound became more pop, but it worked well for them."

More than 40 years later, Nissen hasn't forgotten her own punk roots, even if many of her *Slash* photos were lost to several floods over the intervening decades. "Punk seems to reincarnate over and over through the years. It has influenced music and fashion and art… and me."

Words: Richie Unterberger

THE ENGINE ROOM

The unsung heroes who helped forge modern music



This month: Tony Hazzard

Although English singer/songwriter Tony Hazzard penned hits in the 60s and 70s for some of the biggest acts of the era including Herman's Hermits, The Hollies, Manfred Mann, The Tremeloes, Lulu and Andy Williams, he is not half as well known as he should be.

Born in 1943 and hailing from Rainhill, Merseyside, Hazzard gravitated to The Cavern and the embryonic Merseybeat scene, witnessing The Beatles fresh back from Hamburg in their leathers. While at Durham University in 1962, he was invited to join a band and subsequently met Tony Garnett, then a story editor for the BBC. He encouraged and supported Hazzard and his band to go professional in London and introduced him to Gerry Bron, the manager of Manfred Mann. Bron just wanted Hazzard, not the group, leading to Hazzard's first solo single, You'll Never Put Shackles On Me, in 1966. Although it didn't chart, his song, You Won't Be Leaving, was soon submitted to producer Mickie Most who recorded it with Herman's Hermits, taking it to No 20 in the UK charts.

Soon after, Hazzard had a dry period where he struggled to write anything he felt was worthy of release. "Anything I wrote wasn't up to standard," he tells *RC*. "I went in to see Gerry with a guitar one day with four songs. I played three and he didn't like them. So I stood up and said, there's no point in playing the fourth. He said, 'Just play it.' And it was Ha! Ha! Said The Clown. He had a big grin and said, 'It's a hit!'" Released in April 1967, Ha! Ha! Said The Clown took Manfred Mann back into the UK top 5, with the Yardbirds version also making the *Billboard* Top 50.

In 1968, Hazzard's psych-tinged The Sound Of The Candyman's Trumpet was successfully submitted by Bron for *A Song For Europe* as one of six choices sung by Cliff Richard and put to the public vote for the UK's Eurovision entry. Hazzard explains: "That song was written after my one and only acid trip. It was based on a Geordie story of the sweet-seller, a forerunner of the ice cream van chimes. Congratulations was clearly an obvious choice as the winner but my song came fourth, making Cliff's EP."

During this time Hazzard continued his association with Mickie Most. He furthers: "I was lucky because Mickie shared an office with Peter Grant, who later became the manager of Led Zeppelin. People used to sit outside his office all day trying to see him. And they couldn't. I could just phone him up and say, I've got a song for you." Hazzard wrote Me, The Peaceful Heart specifically for Lulu.

Hazzard was also hoping to forge a partnership with The Hollies. "Graham Nash was very keen on my songs, and he wanted to have a similar relationship as they had with Graham Gouldman." While Listen To Me hit No 11, it became the last single to feature Graham Nash.

"I knew Elton as Reg. We all got on well. He came to my house for tea"

Influenced by The Band, Tony wrote Fox On The Run, imbued with imagery of a summer's day. Although a Top 5 hit for Manfred Mann in early 1969, its US roots have given the song a life of its own: The Country Gentleman recorded it first and it became a bluegrass staple for the likes of Tom T. Hall, Ricky Scaggs and Flatt and Scruggs.

This run of hits largely comprise his debut LP, 1969's *Tony Hazzard Sings*. "Gerry put the demos together and struck a deal with CBS," he explains. "For some, we went back and tarted them up a bit." Simultaneous to his songwriting was Hazzard's parallel career as a session musician. This began in 1965, with demos for Manfred Mann's Tom McGuinness. Through his friendship with singer/songwriter Lesley Duncan he got into the backing vocals circuit by the late 60s, singing alongside Sue and Sonny, Madeline Bell and Elton John. "I knew him as Reg," Hazzard says, "and we all got on really well. He even came up to my house for tea. When he started recording, it was natural for him to pick us to sing with him for his *Elton John* album." On *Tumbleweed Connection*, Hazzard sang alongside Dusty Springfield. "She was sweet and very nervous," he recalls. "She said, 'I don't think I can do this.'"

Hazzard's second album, *Loudwater House* (1971), was a more mature work, reflective of the singer/songwriter sound of the time. "Gerry said, 'Write what you want to write, don't worry about being commercial.'" His Getting Over You single from his third LP *Was That Alright Then?* failed, yet this stunning melancholic-romantic song became a hit for Andy Williams in spring 1974, written when Hazzard was in a little village in Majorca called Deia, "Hence the reference to lemon trees."

In the mid-70s, he formed a duo with Richard Barnes, a singer who had had a series of minor hits with Hazzard's songs, Go North and Take To The Mountains. But after an aborted attempt to get a record deal in the States in 1978 supported by songwriter Roger Cook, he realised that he needed to leave the music industry. He trained in psychotherapy and counselling and worked in drug and alcohol rehab.

The last 20 years have seen Hazzard rekindle his interest in songwriting. Recorded over five years at his rural Cornish home, *Songs From The Lynher* was released in 2011. For 2015's *The Hallicombe Sessions* he collaborated with US songwriter Matt Harding. "Unbeknown to me, he wanted to produce a very simple, raw album. He only had a week here, so we'd set up and keep recording," he says.

Recently, Hazzard has compiled a selection of his lyrics for a book, bearing a foreword from Sir Tim Rice highlighting how Tony's "talents have been undimmed by time and emphasised by experience". His latest album, *Demonstration,* goes back to the beginning, featuring mainly songs from his 1969 debut. Recorded between 1966-1969 at Regent Sound A in London, the songs are the original demos, remixed and remastered from the original 4-track tapes, other than Fox On The Run and You Won't Be Leaving, which have been re-recorded.

"I wanted it to be a historical document of a particular era," Hazzard explains, "with photos of the time, and a sense that you're actually in the studio."

Words: Jason Barnard
Selected Lyrics *by Tony Hazzard is available on Amazon.* Demonstration *is available on Liberation Hall Records.*

BIRTH! SCHOOL! WORK! DEATH!

Embrace's Danny McNamara... on the soundtrack to his life

Adam & The Ants Prince Charming
(CBS CBSA 1408, 7", UK, 1981) **£2**

The 14-year-old babysitter who looked after me when I was 9 or 10 had all the Adam & The Ants records going back to Cartrouble. She was a massive fan, so I became one, too, even before he broke big. When the *Prince Charming* album came out, I went off him a bit, he was too commercial, but the song Prince Charming I remember fondly. I dressed up as Adam Ant when I went to our local youth club; I had the white line painted across my face and everything. Aged 10, I won the local disco dancing championship by being able to do the Prince Charming dance better than anyone else.

Bob Dorough *Three Is A Magic Number*
(from *Multiplication Rock* OST, Capitol SJA-11174, LP, US, 1973) **£5**

When Embrace were finishing off our second album, *Drawn From Memory*, my brother [and Embrace guitarist] Richard and his wife had a new baby, so Three Is A Magic Number seemed the perfect song for us to cover at the time. We wrote to Bob Dorough to see if he'd perform it with us at Brixton Academy. I think he was in his 80s by then, but he agreed. We had to learn it in about half an hour during the soundcheck, but it came out really well.

U2 *Out Of Control* (CBS CBS 7951, *Three* EP, UK, 1979) **£50**

I went to see U2 with [Coldplay's] Chris Martin at the Birmingham NEC. We got to meet U2, and I was amazed when they said they loved *Drawn From Memory*. They were really approachable. Chris and I had been singing some of their early songs on the way up and I told Bono I loved Out Of Control. They later played the song during the show and dedicated it to me. Later, my brother bought a bootleg of the gig from a bloke in Australia, so I've got that dedication immortalised. I still can't believe it.

Elvis Presley *The Sun Sessions*
(RCA VICTOR APM1-1675 LP, US, 1976) **£8**

Inevitably, the media were all over Elvis when he died. I was only 6, but I remember them showing all his old films on the TV. I was gifted an Elvis *Gold Record*, and even then, I liked the rockier stuff better and I later got to love *The Sun Sessions*. I did Elvis impressions when I was six or seven, but I made the local kids pay me, usually in sweets. All I did was an approximation of Elvis' hip-shake, no singing, but word spread like wildfire. The kids and even the teachers at school got me to do it over and over.

Soft Cell Tainted Love
(Some Bizarre BZS 2, 7", UK, 1981) **£2**

Soft Cell's Tainted Love was the first record I bought with my own money as a kid. I loved it. I remember seeing Marc Almond on *Top Of The Pops* and thought he was really cool. There was just this darkness about him, like he was a creature of the night or something. The song also used to soundtrack the kissing competitions we had at the youth club, but I was only 10 or 11, so it was all very innocent. I'd no concept of what "tainted love" meant back then.

Joy Division *Closer*
(Factory FACT 25, LP, UK, 1980) **£100**

Closer was the first album I got obsessed with. I liked U2 as a kid, but I got a bit more refined as I grew up and there was something about Joy Division that fascinated me. I liked *Closer* much more than *Unknown Pleasures* though. I liked its angularity and the synth textures. Ian Curtis's voice has so much soul and the way that was juxtaposed against music that felt really cold and stark... it was a combination that really chimed with me.

Radiohead *A Moon Shaped Pool*
(XL Recordings XLLP 790, 2-LP, UK, 2017) **£40**

Radiohead were initially a bit too meat-and-two-veg for me, but from *OK Computer* on, they've just got better and better. For me, *Moon-Shaped Pool* is the best thing they've done. I would rate it with the likes of *Pet Sounds* and *Sgt. Pepper*, I think it's that good. In a similar way to Joy Division, the music and the melodies can initially seem quite prohibitive, but what that highlights is how much soul and otherworldliness there is in Thom Yorke's delivery. It feels like an alien communique, music from another planet.

Pixies *Doolittle*
(4AD CAD 905, LP, UK, 1989) **£50**

I had this and The Stone Roses' debut album on two sides of a C-90 cassette. I love *The Stone Roses*, but *Doolittle* really grabbed me. It's so ahead of its time. Songs like Monkey Gone To Heaven and Gouge Away are phenomenal, completely original rock songs. Nirvana get credited for it, but Pixies pioneered that quiet-loud dynamic and hearing it for the first time at 16 or 17 blew me away. Hearing Black Francis' voice for the first time took my head off.

PJ Harvey *Rid Of Me*
(ISLAND 5146961, LP, UK, 1993) **£150**

Embrace were playing in Copenhagen while PJ Harvey's tour also brought her to the city, and I had to go and see her. I got to meet her, too, and she was really regal, like the Queen or something [laughs]. But she's just amazing. I admit I'm a complete fanboy where she's concerned and I love most of her catalogue, but I especially love *Rid Of Me*. I like *Dry*, too, but *Rid Of Me* is so visceral – a magnificent modern rock'n'roll record.

Carole King *Tapestry*
(A&M AMLS 2025, LP, UK, 1971) **£10**

There's something really special about *Tapestry*. It's the epitome of a great singer-songwriter album and if I'm feeling fragile, and need some medicine from music, it will always provide it. It's the sort of record you can keep delving into time and time again. It's just sublime. It's resistant to the passing of time and it never disappoints.

Interview: Tim Peacock
Embrace release new album* How To Be A Person Like Other People *on 26 August and tour the UK from 31 August. www.embrace.co.uk

10 OF THE BEST

This month: **70s pop-metal covers**

Ace Frehley New York Groove (Casablanca CAN135, 7" blue vinyl & mask, UK, 1978) **£30**

Always up for a gimmick, the four members of KISS released solo albums simultaneously in September 1978, and teaser singles were issued a week apart, each in a different coloured vinyl and with a cardboard mask for you to scare/amuse/confuse friends and family with. Whereas Gene Simmons, Paul Stanley and Peter Criss all went with originals, guitarist Ace Frehley released this cover of Hello's 1975 Top 10 single and pretty much made it his calling card. It didn't chart in the UK, but reached No 13 on *Billboard*, the most successful of the four solo singles by far.

Joan Jett I Love Rock'N'Roll (Epic Records EPC A11-2152, 7" picture disc, UK, 1982) **£8**

The ex-Runaways singer/guitarist took a while to get her solo career off the ground, but finally cracked it with this cover of The Arrows' single (she'd seen them performing it on their TV show while touring the UK in 1976). This was her second version of the song (the first being recorded with ex-Sex Pistols Steve Jones and Paul Cook), and on this side of the Atlantic the single peaked at No 4. In the States it did even better, and went all the way to the top of the Billboard chart, selling a cool two million copies. It remains her signature song.

Tank Crazy Horses (Kamaflage Records KAM7, 7", UK, 1982) **£5**

Formerly of The Saints and The Damned, bassist/vocalist Algy Ward formed Tank with brothers Peter and Mark Brabbs in 1980. They issued this lively romp through The Osmonds' anthem two years later, and although they played it pretty straight – and their debut album, *Filth Hounds Of Hades,* had charted earlier in the year – the single failed to excite record buyers. A different version appeared on *Power Of The Hunter* (the band's second LP of 1982) but the 7" version is generally regarded to be superior.

Girlschool 20th Century Boy (Bronze Records, BRO171, 7", UK, 1983) **£6**

Produced by Slade's Noddy Holder and Jim Lea, Girlschool's fourth album, *Play Dirty,* saw them moving into a more commercial direction with a sound more akin to Def Leppard than Motörhead. Coming 10 years after the original and released as the album teaser, their take on the T.Rex hit missed the charts altogether, despite also appearing as a 12" with a non-album bonus track on the flip.

Quiet Riot Cum On Feel The Noize (Epic Records A3616, 7", UK, 1983) **£6**

Messrs DuBrow, Cavazo, Sarzo and Banali didn't even want to record this Slade cover for their *Metal Health* album, until they were persuaded (or coerced) by producer Spencer Proffer. The result was merely a crowd-pleaser in the UK but a million-selling No 5 hit in the US, which then propelled *Metal Health* to No 1 on the *Billboard* 200, the first metal album to hit the top spot. European countries got a natty picture sleeve which replicated the album cover, but the UK had to settle for a generic Epic bag.

Mama's Boys Mama We're All Crazee Now (Jive JIVEG71, 2 x 7", UK, 1984) **£6**

Slade again, this time as re-imagined (and mis-spelt) by the brothers McManus from County Fermanagh on their *Crazee-Ee-Pee*. Available also on 12" (JIVET71), the EP was unfortunately released in August 1984, the same month as Quiet Riot – hoping to repeat their previous success (and failing) – issued their own version. Despite a contrived video clip, the EP didn't go anywhere chart-wise, although that didn't prevent pressings of the parent album *Mama's Boys* carrying a sticker: "includes the smash hit Mama We're All Crazee Now".

Rock Goddess I Didn't Know I Loved You (Till I Saw You Rock & Roll) (A&M Records AMP185, 7" shaped disc, UK, 1984) **£12**

Sisters Jody and Julie Turner (guitars/vocals, and drums respectively) and new bassist Dee O'Malley issued this cover of Gary Glitter's 1974 Top 5 hit single in March 1984. This non-album cut was released as a regular 7" and 12", as well as a nice cut-to-shape picture disc featuring their second album's cover art. Unfortunately, it stalled 53 places below the original, and the band and A&M would soon part company.

Tysondog School's Out (Neat Records NEAT56, 7", UK, 1986) **£12 (RRPG)**

Tysondog came late to the NWOBHM party, which is a shame as the band – think a young, rebooted version of Judas Priest – had a great deal to offer. Management suggested they record a cover, hence this faithful version of the Alice Cooper hit. A 12" version, entitled Skool's Out, is also available (NEAT56 12).

Flotsam And Jetsam Saturday Night's All Right For Fighting (Roadrunner Records RR24531, 12", Netherlands, 1988) **£15**

Having lost Jason Newsted to Metallica, Flotsam And Jetsam bounced back with their second album, *No Place For Disgrace*, from which this track was lifted. Their reworking is a fun-packed, high-energy thrashalong and certainly not for purists, although a piano run just before the chorus is a nifty nod to its origins.

Contraband All The Way From Memphis (Impact Records 12EMP 195, 12" + poster, UK, 1991) **£6**

Putting five celebrated musicians into a room doesn't make a supergroup, and despite Richard Black, Michael Schenker, Tracii Guns, Share Pederson and Bobby Blotzer all being household names (depending on your household) Contraband's sole album tanked on both sides of the Atlantic. This metal-by-numbers version of Mott The Hoople's Top 10 hit peaked at No 65 in July 1991, despite the pedigree of the musicians.

Words: John Tucker, with special thanks to Steve Bowler.
Ace Frehley and Michael Schenker headline Steelhouse Festival in July. Michael Schenker Group's* Universal *and Tysondog's* Midnight *are available now. Tank's early 80s albums have now been re-issued on vinyl by High Roller Records.

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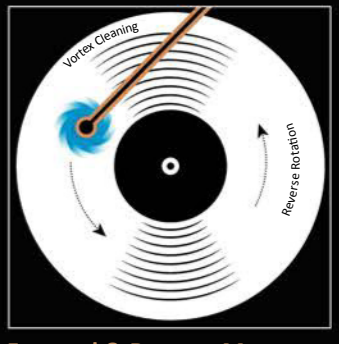

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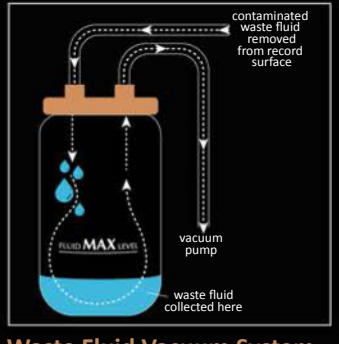

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